

THE NEW YORK DRAMATIC MIRROR



THE NEW YORK



DRAMATIC MIRROR

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FLORENCE ROBERTS.

THE NEW YORK DRAMATIC MIRROR



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NEW YORK - - - - - MARCH 20, 1909

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week ending March 20.

ACADEMY OF MUSIC—Edward Abbe in Brewster's Millions—215 times, plus 24 week—9 to 16 times.

ALHAMBRA—Vanderbilt.

AMERICAN—Vanderbilt.

ASTOR—William Hodge in The Man from Home—225 week—243 to 255 times.

REASCO—Blanche Bates in The Fighting Hope—185 times, plus 9th week—57 to 74 times.

MIJOU—A Gentleman from Mississippi—25th week—155 to 205 times.

RIANET—Vanderbilt.

BROADWAY—A Stubborn Cinderella—8th week—89 to 97 times.

CASINO—James T. Powers in Havana—8th week—39 to 43 times.

CIBC—The Queen of the Moulin Rouge—15th week—117 to 124 times.

COLONIAL—Vanderbilt.

CRITERION—Marie Dore in The Richest Girl—3d week—17 to 24 times.

DALY'S—Julia Marlowe in The Goddess of Reason—15th week—155 to 163 times.

KNICKERBOCKER—Elsie Janis in The Fair Co-Ed—7th week—47 to 53 times.

LIBERTY—Mrs. Leslie Carter in Kame—8th week—55 to 65 times; 1st time.

LONDON—Sam Devere's Show.

LYCEUM—Eleanor Robson in The Dawn of a Tomorrow—8th week—55 to 65 times.

LYRIC—The Blue Moon—10th week—125 to 132 times.

MAJESTIC—Three Twins—214 times, plus 9th week—65 to 75 times.

MANHATTAN OPERA HOUSE—Grand Opera—10th week.

MAXINE ELLIOTT'S—Charles Cherry in The Bachelor—1st week—1 to 8 times.

METROPOLIS—Williams and Walker in Bandanna Land—105 times, plus 9 times.

METROPOLITAN OPERA HOUSE—Grand Opera—15th week.

MINER'S BOVEY—Fay Foster Burlesquers.

MINER'S EIGHTH AVENUE—The Strolling Players.

MURRAY HILL—Bon Ton Burlesquers.

NEW AMSTERDAM—Robert Mantell in Macbeth—3 times; Hamlet—1 time; Richard III—1 time; Merchant of Venice—2 times; Othello—1 time.

NEW YORK—Anna Held in Miss Innocence—22d week—121 to 129 times.

OLYMPIA—Fred Irwin's Show.

SAVOY—Willie Lockaye in The Battle—15th week—53 to 104 times.

STUYVESANT—Frances Starr in The Eastest Way—8th week—64 to 71 times.

VICTORIA—Vanderbilt.

WALLACK'S—Mary Shaw in Votes for Women—1st week—1 to 8 times.

WEBER'S—The Girl from Rector's—7th week—61 to 68 times.

WEST END—The Warrens of Virginia—215 times, plus 9 times.

YORKVILLE—Mildred Holland in David Copperfield—9 times.

NO PERFECT SYSTEM.

THERE is no system related to public amusement catering that is free from objection.

American theatregoers—and particularly those in this metropolis—complain from time to time of alleged inequalities and inequities that pertain to the present system of seat distribution.

Yet there is a contest in London over the practically unrestricted mode of distributing seats that has been in vogue there from time immemorial, and if a case now pending in the courts shall be decided against the theatres, the American plan of reserving and numbering seats in a theatre must perforce be adopted.

The question involved in the pending case is one as to whether theatres in London have the right to maintain or cause what is called "a public nuisance" by obstructing the sidewalks with long "queues" of persons waiting for the doors to open in order to purchase seats.

Of course, some seats for various London theatres are sold by agencies, called "libraries"; but the greater number of places are to be secured only by attendance upon the box-offices in circumstances that have led to the raising of the question noted. Sometimes these lines of intending purchasers of tickets in London are in place for several hours, blocking traffic and interfering with the business of tradesmen. It is remembered that during Irvine's last London appearance it was not unusual for the line to form as long as forty-eight hours before a performance, the waiters fortifying themselves with various comforts and the where-withal to stave off hunger.

English theatregoers, however, and particularly those of the class for whom it has been necessary thus to wait in line for accommodations, have in the past contended against the efforts of managers to do away with the waiting line by reserving seats in their theatres. The public has insisted upon the "first come, first served" idea, preferring to wait for hours rather than see the "equality" system modified or abolished. The legal decision in this matter will determine whether the ancient right to stand in line shall give way to reservations.

THE DRAMATIC INSTINCT.

THE pageants which in England in recent years have reproduced ancient ceremonies and customs are already bearing fruit, according to accounts.

These events appear, in fact, to have caused a noteworthy dramatic awakening in rural England. It is said that in many towns village folk, and even rustics, have undertaken the production of morality plays, while in some instances even Shakespeare's plays have been attempted.

This is the more interesting when considered in the light of facts as to the drama generally in London and the English provinces. For at least two years now the English drama has languished, the output of worthy new plays having fallen below all expectation, and the supply of modern drama being so meager that managers and actors have been forced to resort to pieces from old repertoires thought to have been permanently discarded.

The awakening in English rural communities may probably be directly traced to the pageantry, yet in some measure it may also be due to the poverty of worthy modern effort in the theatre. At any rate, it all emphasizes the truth of the contention that the dramatic instinct inheres in all peoples, and that in one way or another it must find expression.

COLUMBIA VARSITY SHOW.

The annual 'varsity show of Columbia University was given at the Waldorf-Astoria last week. The play was a musical comedy, in Newport, with the following cast: Herr Bierheister, K. H. Webber, '10; Mrs. Bertram, H. V. B. Darlington, '10; Kitty Bertram, R. S. Adler, '10; Tessie, E. E. Horton, Jr., '11; Billy Brainard, R. M. Richter, '11; Sylvia Todd, A. T. Hopping, '10; Herbert de Koven, Lehar Strauss, B. S. Weiner, '12; Prince Karl, H. V. Story, '10; Alonso K. Tod, D. B. Fox, '12; Chief Reporter, E. J. Mordant, '11; Oswald, J. T. Blaber, '10; Henry Hawkins, A. C. Haight, '10; Hiram Perkins, A. N. Joerg, '11; Harold Pembroke, W. E. Kelley, '10; Messenger Boy, T. Kent, '10; First Minstrel, S. D. Stephens, '11; Heinrich, J. P. Rome, '09; Princess Elena, E. J. Bulwinkel, '11.

MRS. ANDREWS' TWO NEW PLAYS.

Gertrude Nelson Andrews has contracts with Klaw and Erlanger for two new productions for next season. One of her plays, Through a Window, will be seen in New York late in September. It will be a production without a star. The second play, to be delivered during July, will be used as a medium for Theodore Roberts and Guy Standing. Negotiations for these productions were conducted by Milton Nobles, who is Mrs. Andrews' personal representative.

MR. KENNEDY'S PLAY FOR STOCKHOLM.

Charles Rann Kennedy's play, The Servant in the House, has been translated into Swedish by Hilda Englund, the Swedish actress, and will be produced in Stockholm in April by Albert Ranft.

BENEFIT FOR CLARA MORRIS.

A benefit for Clara Morris will be given at the Maxine Elliott Theatre on April 16, under the auspices of the Twelfth Night Club. Mrs. Edwin Arden, president.

THE MATINEE GIRL.

SHE FINDS INSPIRATION IN PLAYERS OFF THE STAGE AS WELL AS AT WORK.

Human Elements Disclosed in a New Book of Theatrical Atmosphere—A View of the Stage From Within—A Modest Stage Hand After an Autograph—Back from Arcady.

LOUISE CLOSSER HALE has written in brilliant fashion a love story which she has named "The Actress." If she had given it the title, "An Actress in Love," the name would have been more illuminating. The book does not exalt the profession of the player. Neither does it lower it. It fulfills its aim of humanizing it.

"The Actress" is so strong a plea for the domestic life that I had expected to find it dedicated, "To my husband." "My husband" is Walter Hale, who plays the villain in The Wolf, and who collaborated with his wife by illustrating with clever pencil her magazine stories of their jaunts in Europe. But for some reason which she has not confided to her readers the author leaves the book undedicated.

Those who know their stage well will enjoy the book because of its photographic reality. Those who do not know it may become well acquainted with it through "The Actress." Draped upon the background of the story are realistic incidents and philosophical brilliancy. Some of the brilliancy are these:

"I wouldn't for the world shake the public's belief in the idea that a piece which is an established success has anything but continual rehearsal. They serve too excellently for an excuse for avoiding the things one doesn't want to do."

"The things that take an actress time are the going to bed and the getting up."

"The happiest men and women I know are those who fly to their little flats and tell me the next night how good was the cold beef of yesterday's dinner."

"One's first contract seems to be a document of tremendous importance; but after all it is the form that every member of the company must sign, and as time goes on it loses in our esteem. As we climb a little higher up the ladder clauses are written in for us which add to our importance and please our vanity. Then comes a period—before we arrive at stardom, when a special contract is made out with red seals and lawyers all over the place—a delightful period of no contracts at all; we shake hands with the management when we go in and when we go out, and every one is on his honor to behave himself and play fair."

"She invariably crawled through the hours sitting in a rocking chair in her hotel room, rocking, staring up unblinkingly at the sun, or reading the letter list in a dramatic paper."

"These were the things we did not meddle with, for the stage is the greatest school of discipline in the world."

"No experience is wasted in our lives, for we can put it in the part we play. It does not matter whether we are there to make the audience laugh or cry—it is the breadth we gain with the knowledge of the emotion that we need both in comedy and tragedy."

"I rebelled against the order of my life when my soul was so perturbed. I understood, at last, the satisfaction of the young woman in a company I was once with when she wired the theatre that she was ill, and in place of the performance attended a gay dinner. I once knew an actress who tore up her new hat because her photographs were failures. She ever afterward maintained that it had been a great relief, this destroying of her headgear. Well, I would not go to a gay dinner, but I would not play that night."

"Speeches were made—fearful ones, for actors don't manage their own lines as well as other people's."

"In England when actors feel ill, not are ill, they 'lay off,' and the understudies are rehearsed every week with clocklike regularity."

"I was smiling dimly through my snuffles; it was so like a member of my dear fraternity to claim a room for the sake of his position and then share it with one of the least of them."

"We were all very happy and close together that night, using great diplomacy, firstly, in assuring Mr. Benny that his understudy got through all right—which he was glad to hear; yet delicately insinuating that the new man couldn't come up to the original—which he was also glad to hear. And 'secondly,' nodding in a congratulatory way to the sweating understudy and saying, 'Splendid!' or 'Perfectly easy, aren't you?' or, 'Don't seem at all nervous.' All of which did nobody any harm and did him a great deal of good."

"As a matter of fact, we say very little of his work. It is a branch of stage etiquette to stand in the front entrance and watch a terror-stricken understudy; only the prompter is there with the book, and while we are on in the scene we are so busy trying not to forget our own lines, when we hear the cues coming to us in a strange voice, that we do not particularly notice his performance."

"My shaking understudy was daubing her face with my grease paint. She looked up, growing ten years younger at the sight of me, for whatever the secret longing of an aspirant to show them just how well she can get through, when the moment comes she prays devoutly for deliverance."

"If friction comes up at all during the run of a play, it is not present at the first night's performance."

"Sometimes we feel a little bitter when the papers are read next day and find one person, whom the genius actor does not value highly, reaping a harvest of good notices. Very often what is a good performance to a critic is not to a player. The actor knows by what tricks the man is winning applause, also knows whether or not the part is well placed in the piece, and if it is the author or the interpreter—the lines or the reading of them, that is the question—who deserves the credit. But the critic is rare who does not judge by what he sees and hears, and he is right from his viewpoint, for he is like the justice who decides his case according to the matter brought into the court-room, and not from what may lurk behind the evidence."

That which most deeply impressed me in the sumptuous production of King John, made last week in this city with Robert Mantell as star, was the revelatory character of the acting of Marie Booth Russell. Miss Russell is always beautiful, always pleasing, always intelligent, but last week she was not Marie Booth Russell. She had slipped out of the skin and the soul of that beautiful modern and had become the pleading, raging, heartbroken, distraught Constance. Her voice was deep and rich and vibrant. Her postures were those of the despoiled Queen. Her facial expressions were those of a woman in agony. Even her pale, facile hands fluttered against her breast, spoke her anger, her helplessness, her heartbreak and the bitter end of her stormy life.

Florence Ziegfeld is a man of ideas, likewise of inspirations. In the gold-hued drawing-room of the Ziegfeld suite at the Ansonia Miss Anna Held was showing the Matinee Girl Miss Held's new Spring hats.

"No, little hats do not make one look older. This, for instance, makes me look younger," purred Miss Held, sunning herself in the feminine joy of a becoming hat. "I do love this color; blonde, I call it."

She lifted it off with the reverence due what is costly that is new, and set another on her sunny brown hair, drawing it on as do all French women, from the back of the head to the face, instead of slapping it squarely on the top of the

PERSONAL.



BROPHY.—James M. Brophy has been playing King Philip of France under engagement to W. A. Brady and in support of Robert Mantell at the New Amsterdam Theatre. On Wednesday the management asked Mr. Brophy to remain for the rest of Mr. Mantell's engagement and appear in his entire repertoire, but as there were five plays offered for this week and more to follow Mr. Brophy felt he could not do himself justice in so short a time, and declined the offer.

WILDER.—Frank L. Stanton, the Atlanta poet, was stirred to write a series of verses entitled "Just from Georgia," in honor of Marshall P. Wilder, on the recent visit of the comedian to that city. Mr. Wilder is a native of Georgia.

WARD.—Fannie Ward will be guest of honor at a reception to be given her by the Twelfth Night Club on March 16.

CHAMBERS.—Kelleet Chambers has completed a new comedy of American life, which Henry B. Harris will produce early next season.

SOTHERN.—E. H. Sothern will follow Julia Marlowe at Daly's Theatre for a limited engagement, opening on March 29. Mr. Sothern's repertoire will include Hamlet, If I Were King, Richelieu, and Lord Dundreary.

COLLIER.—William Collier's London appearance in The Patriot will be made at the Duke of York's Theatre this Spring.

TWOGOOD.—"Uncle Jimmy" Twogood, correspondent of THE MIRROR at Boise, Idaho, recently wrote for a local paper a spirited story of the battle of Hungry Hill, the same being an account of a bloody contest between the Hopi River Indians and early settlers of his locality—of whom he was one—on Oct. 20, 1855. Mr. Twogood is in his eighty-third year.

PHILLIPS.—Charles Phillips, editor of the Monitor, the official organ of the archdiocese of San Francisco, occasionally gives taken in that publication of his appreciation of worthy drama and his solicitude for the welfare of the stage.

LATHAM.—Hope Latham appeared at a benefit for the Wisconsin Humane Society on March 5 in Milwaukee, and gave a monologue entitled The Saleslady, from May Isabelle Fiske's book, "The Talking Woman." Miss Latham's clever recitation was most effective and was received enthusiastically by the audience.

GUILTY.—Lucien Guilty, actor-manager of the Theatre Renaissance, Paris, has finally been selected to play Roseland's Chanticleer, the part intended for Constant Coquelin.

MANFRED.—Mary Manfreading closed her tour in Step by Step at Lancaster, Pa., last Saturday night.

BAILEY.—Harrison Grey Fiske has engaged Consuelo Bailey for the role of Lulu (The Chorus Girl) in his forthcoming production of Roy McCordell's comedy, The Gay Life.

POLLOCK.—Channing Pollock has disposed of a new play, called The Right to Happiness, for production next Fall.

CROSBY.—Henrietta Crosby has postponed her New York appearance in Sham until next Fall. Arrangements have been made for a Spring run in Chicago, beginning on Easter Monday.

NAZIMOVA.—Madame Nazimova's road tour has been extended to the Pacific Coast this season. She will start at Denver and play Salt Lake City, Los Angeles, San Francisco, Seattle, Portland, Tacoma, and a few other cities.

BYTING.—Rose Bytinge retired from the Actors' Fund Home on Staten Island, where she has been a guest for two months, on March 8.

BATES.—Blanche Bates will start on tour on April 3 in The Fighting Hope.

IRWIN.—May Irwin has decided to open her Summer home in the Thousand Islands as a hotel, to be called May Irwin's Inn.

RELASCO.—Fred Relasco arrived in New York last week for a rest of at least two months.

head, which is the American way. "Do you like it?"

A cry that was half managerial, half husbandly came from the door which opened from Mr. Ziegfeld's office. "Hold that, Anna," he commanded. She turned a startled glance upon her lord. She did look charmingly odd in the drooping-brimmed bluish gray creation, against the side of which was crushed a bunch of pink roses. Doubtless her husband's inspiration was to have her painted in that pose, eager, admiring, sophisticated, alluring. A roar from Mr. Ziegfeld pricked that pretty bubble of fancy.

"It looks like a peach basket turned upside down," he said, and shouted over his shoulder at his secretary. "Make a note to get a peach basket for Bigelow to wear in the second act."

A stage hand approached the star of The Battle with a photograph of the star in his present character. The property man addressed him with the ease and democracy of some of the members of his craft.

"Will," he said, "I wish you'd put your name on this picture. My wife wants it."

Mr. Lackaye drew his fountain pen from his pocket, inscribed and handed it back.

He waved away the reluctant thanks. "Not at all," he said. "But why so formal? Why not Will?"

May Irwin, brown of skin and bright of eye, is back from seven weeks in Arcady, which she spells Florida. Miss Irwin lived in the second story of an empty country packing house, cooked her own meals, gathered fruit and hunted plover, rose at four in the morning and retired at seven at night, on Merritt Island in Indian River. She preserved fifty quarts of the fruit of the tropics, and went to the island sewing circle once a week. While she did all this she was recovering from nervous prostration. Query. What would May Irwin have done to Merritt Island if she had been well?

THE MATINEE GIRL.

THE USHER



The farmer goes to the theatre whenever it is possible for him to do so, and he is by no means averse to indulgence in amusements of other kinds.

Where there are few theatres, however, the former finds other entertainment, and his tendencies for affairs that lighten the burdens of life are worthy of study.

A bill, delayed in the mails or otherwise, of the Fourth Annual Farmers' Ball comes to THE MIRROR. There may be other farmers' balls, but that this particular affair deserves the definite article in description may not be questioned.

This bill announced a ball to be held at Aberdeen, S. D., on Lincoln's Birthday, and no doubt the event came off with all the circumstance that figured in its advertising, of which this is a part:

The event of this or any other country. Every city has its big event. The Twin Cities have the Minnesota State Fair; Fargo, the North Dakota State Fair; Huron, the South Dakota State Fair; Mitchell, the great Corn Palace, and Aberdeen, the great Farmers' Ball, which has no equal on earth. See how the Farmers' Ball has grown in popularity and size in a short time: First ball, Feb. 16, 1906, attendance estimated, 1,200; second ball, Feb. 16, 1907, attendance estimated, 1,400; third ball, Feb. 14, 1908, attendance estimated, 1,800; fourth ball, Feb. 12, 1909, expected, 2,500 or more. There is enough floor space to accommodate 130 sets, and ample room for 1,000 couples in the round dances. The capacity of the great Auditorium has been increased. Large double doors have been cut through into the Opera House to the parquet, where one can rest and visit. Cason's Orchestra has been engaged for this great event, and it will be assisted by ten of the best musicians from different sections of the Northwest. This will mean the best music ever obtained to play for a ball in this country. No waits. No between acts. One continuous round of pleasure from start to finish. Twenty-three of the best and most experienced country floor managers from different parts of the country will have charge of this mammoth, spectacular production, and they will see that each and every one present will have a good time.

With its theatrical atmosphere, it is safe to say that no farmer wrote the bill, which gives the following reasons why the event has been a success:

First. Because it is not a money-making scheme, but a social gathering for the Northwest and managed by farmers.

Second. There is no committee out soliciting funds.

Third. There is no committee out selling tickets to those who do not enjoy dancing or who do not care to dance.

Fourth. It is only for those who come of their own free will to have a good time and help others to enjoy themselves.

Fifth. It will get farmers from different sections of the country better acquainted with each other, that they may pull together for the good of the country.

Sixth. Because everybody intends to have a good time and see this great swarm of people dance.

Seventh. Because everybody forgets what society they belong to when attending this great event.

Eighth. Because no private invitation is extended to anybody and because everybody can attend and enjoy the dancing.

Ninth. Because there is no special programme. Tell your wants to the floor managers and they will do the rest.

Tenth. Because it is the most orderly and best conducted ball that has ever taken place in America.

Eleventh. Because special rates are given on all railroads in South Dakota—two cents per mile for parties of ten or more to the great Farmers' Ball.

The names of twenty-three farmers are given as floor managers, and the roster of the band is also set forth with the instruments. The prices were \$1 for each couple; "gentleman without a lady, \$1; lady without a gentleman, \$1;" and this advice was added: "Better pair up, save money, and come at half price. Daughters, wives or sweethearts of farmers outside of Aberdeen admitted free."

Thus if any one has a notion that the lives of farmers in South Dakota are stagnant, this should go far to dispel it.

The Reverend "Billy" Sunday, who was horsewhipped the other day in a New England city, recently attacked the theatre again, this time in Spokane, where Jessie Shirley quite effectively answered him.

Miss Shirley (in private life Mrs. Harry W. Smith), is the daughter of a clergyman, and heads her own stock company at Spokane.

After declaring that Sunday probably realizes that he can reach his class of hearers more directly by the use of smut and slang, Mrs. Smith says "there is something irresistibly funny in being called a 'mut' and a 'lobster,' and when you hear a so-called Christian shriek, 'This whole town can go to hell,' you have listened to the same of eloquence." Mrs. Smith continues:

If you feel that you must attack the theatre to hold your job, look up a few historical facts regarding the subject and don't become the laughing stock of all well informed people. You state that not only the church but the press condemns the theatre. What do you mean by "the press"? Do you mean The Christian Advocate and The War Cry or that mighty power, the American newspaper, in whose columns will daily be found a review of the current plays, with usually intelligent criticisms of the same? Or do you refer to the enormous list of monthly magazines that almost without exception have an interesting dramatic department as one of the leading features? Nor does the Church in general condemn the stage. Not only the Jews and the Catholics, but a number of the Protestant sects are liberal patrons of the theatre, and there is to-day in America a strong organization known as the Actors' Church Alliance, designed and organized by a few broadminded clergymen with the object of bringing the Church and stage in still closer touch.

Mrs. Smith's answer to Sunday is too long

for reproduction here, but she goes into her subject deeply, and routs her antagonist at every point. But really, the game is not worth the powder and shot.

"Caradon," of the London Referee, interviewed Charles Frohman on the recent arrival of that manager on the other side, and elicited these bits of news, spiced with a delightful optimism:

I found the season in America most prosperous indeed, and the outlook for the future there is fine and sound. I venture to say that this London season will find more Americans coming over than have ever come over for a great many years; in fact, London had better prepare for an enormous crowd of my fellow-citizens.

While I was in America I secured some more theatres. For instance, the Boston Theatre, which is like your Drury Lane. This makes my fifth theatre in the city of Boston, for I had already the Hollis Street Theatre, the Tremont, the Colonial and the Park. I am also having a theatre built for me in Chicago.

Am I seeking any more English stars for America?—I am, Sir. I am making propositions for at least three of your big English stars to come to America next season.

The Referee is always good at looking ahead and at predicting events long before they arrive. Here is a chance for the Referee to predict that in London and other parts of England next Autumn I shall have the biggest theatrical layout that I or any manager on earth has ever had. It will interest your citizens to know that I shall engage the finest array of English actors and actresses ever heard of in one combination.

Good news? Yes; all that I have told you is, I think, good news. I have had big successes. I shall have more and bigger! Sir! I am an optimist! I say down with all pessimism! Let us work and hope. Forward to the front.

I have only one piece of bad news for you, and that is that I intend to stay with you Londoners another six months.

Isn't this all refreshing?

HENRY JAMES DISENGAGED.

St. Andrew's Convalescent Hospital is richer by \$3,000 and Henry James' fourteen-year-old comedy has made its debut. At a benefit matinee last Thursday at the Hudson Dorothy Donnelly and a group of equally good players presented the heretofore unacted Disengaged to an audience composed of friends of the hospital and of the actors.

St. James' comedy was published fourteen years ago. In a preface to the book he stated that it was intended for the stage but had never reached there. The reason was evident Thursday. The comedy—farce would be a better term—is a vague, purposeless little thing, with bright dialogue, written in excellent style and possessed of just three situations. The second act is enjoyable. One laughs at some of the speeches and feels that more laughs are hidden in the irritatingly confusing subtleties of other parts of the dialogue. One feels it a duty to try to discover these laughs, and even a good-naturedly wrinkled brow in death to farce. The acting was not at fault—it is Mr. James and Mr. James' supererudition.

The comedy may be obtained at the public libraries, so the story need not be given in detail. In brief outline: A son-in-law-hunting mamma forces her apparently stupid daughter upon a perfect man. The perfect man's friends, a Government official and an undescribed youth, tease him into proposing marriage. He does it, regretfully. A much loved widow falls in love with the perfect man and convinces him of the desirability of proposing to her also. The Government official is provided with an opportunity to propose to the apparently stupid daughter, which proposal completely destroys the mutual jealousy of a baronet and his pretty wife, gratifies the apparently stupid daughter, satisfies her mamma, and clarifies matters concerning the much loved widow and the perfect man.

The cast was good, without exception, and Frits Williams did well with the staging. Dorothy Donnelly played Mrs. Jasper, the widow; Louise Closser Hale, Mrs. Wignmore, the mamma; Renee Woodson, Blandina Wignmore, the daughter; Selene Johnson, Lady Amy Brisket, the pretty wife; Alma Foy, the parlor maid; J. R. Crawford, Sir Montague Brisket, the baronet; Alfred Hitchman, Percy Trafford, the Government official; Frank Gilmore, Captain Prime, the perfect man; Lumsden Hare, Charles Coverley, the undescribed youth.

FLEMISH OPERA PRODUCED.

At the Manhattan Opera House on Wednesday, March 10, Manager Hammerstein presented for the first time in this country Princess d'Auberge. A large and fashionable audience witnessed the production of this Flemish opera, and many Metropolitan patrons were attracted to the opening as well as a number of prominent opera singers, who saw the production from the boxes. Madame Labia as Rita gave a most careful and satisfactory impersonation of the character and was most effective in her singing of the role. Three of the cast, it is understood, appeared in this opera in Belgium, but the rest were new in their roles. The music of the opera is not particularly satisfactory as Marcus and Rabo. The production is made with careful attention to the local color, stage business, scenery and costumes, depicting Brussels and its life in an effective and painstaking manner. The popular festival culminating in the carnival pageant at the finale of the second act was enthusiastically received. Careful attention and deep interest was shown by the audience throughout the evening, but the carnival scene caused enthusiasm that brought a repetition of the duet and the final chorus. The music by Jan Bloch is not satisfactory from the standpoint of impressing one with distinct Flemish type of scene. In this respect one naturally looks for distinction and originality of theme and motive, and this seems to be lacking. The libretto by Nestor de Tiers is in every particular satisfactory.

BILLS INTRODUCED AT ALBANY.

Two bills relating to immoral plays and posters were introduced into the Assembly at Albany last week, both by C. F. Murphy. One provides that:

Any person who as owner, manager, director or agent or in any other capacity prepares, advertises, gives, presents or participates in, any obscene, indecent, immoral or impure drama, play, exhibition, show or entertainment, which would tend to the corruption of the morals of youth or others, and every person aiding or abetting such act, and every owner or manager of any garden, building, room, place or structure, who leases or lets the same or permits the same to be used for the purposes of any such drama, play, exhibition, show or entertainment, or who assents to the use of the same for any such purpose, if it be so used, shall be guilty of a misdemeanor.

This act shall take effect Sept. 1, 1909.

The other provides that:

Any person who shall expose, place, display, post or exhibit on wall, print or mark, or cause to be exposed, placed, displayed, posted, exhibited or painted, billboard, wall or fence, or on the street, or in or upon any public place, any placard, poster, bill or picture, or shall knowingly permit the same to be placed, exposed, placed, displayed, posted, exhibited or painted, or shall knowingly permit the same to be placed, exposed, placed, displayed, posted, exhibited or painted, which placard, poster, bill or picture shall tend to demoralize the morals of youth or others or which shall be low, indecent, immoral, impure, vulgar, suggestive of immorality or calculated to shock the sense of decency or propriety, shall be guilty of a misdemeanor.

This act shall take effect Sept. 1, 1909.

A PSYCHOLOGICAL PLAY.

The Conflict, a psychological play by Maurice V. Samuels, will be produced in Plainfield, N. J., on March 22 under the direction of Paul H. Liebler. It will come to the Garden Theatre the following week.

REVIEWS OF NEW PLAYS.

SHAKESPEARE AND HENRY JAMES SUPPLY THE WEEK'S NOVELTIES.

Mantell as King John—An interesting Production of the Tragedy—Mimi Aguglia in Zaza—Plays at Other Theatres.

To be reviewed next week:

THE BACHELOR.....Maxine Elliott's
VOTES FOR WOMEN.....Wallack's
THE RETURN OF EVE.....Herald Square

New Amsterdam—King John.

Tragedy in seven acts, by William Shakespeare. Revived March 8. (William A. Brady, manager.)

King John.....Robert Mantell
Prince Henry.....Lorraine Frost
Arthur.....Lella Frost
The Earl of Pembroke.....George Turner
The Earl of Essex.....Charles Keene
The Earl of Salisbury.....William Bowen
The Lord Bigot.....Teff Johnson
Hubert de Burgh.....Edith Hales
Robert Faulconbridge.....Edward Levers
Philip.....Frits Leiber
James Gurney.....Otto Brower
Peter of Pomfret.....Walker Campbell
Philip.....James Brophy
Lewis.....George Stilwell
Lymoges.....F. Dallas Cairns
Cardinal Pandolph.....Guy Lindsey
Chastillon.....L. Rogers Lytton
A Knight.....Olaf Swales
A Citizen of Angiers.....Oscar Pfeiffer
First Attendant.....Frederick Baldwin
Second Attendant.....Edwin Lear
Queen Eleanor.....Lillian Kingsbury
Constance.....Marie Booth Russell
Blanch of Spain.....Edith Campbell
Lady Faulconbridge.....Josephine McCallum

King John stands among the least interesting of Shakespeare's historical tragedies. To present it takes courage on the part of both manager and actor. The central character is uncertainly drawn, is without the appeal of either strong virtue or strong villainy; the action of the play must be advanced in masses, in episodes embellished with pageantry and with noise. Except for the scenes between Hubert and Young Arthur and the death scene of the King there is little tenderness in it.

Yet as Mr. Mantell acts and as Mr. Brady has staged the play, there are both instruction and enjoyment to be found in witnessing the production. Mr. Mantell's sincerity, his dignity and his surety of reading make up for whatever genius he may lack. He is not great, in the role of King John, but he compels attention. He makes the character he portrays a certainty; the King, from the start, is weak at heart, crafty, impulsively brave, obstinate so long as no danger threatens, cowardly and vacillating when his craftiness is discovered. By the weak board, the white, sudden face, the uncertain gait Mr. Mantell indicates in the opening act the deeds which are later to be discovered. As the play progresses the wicked side of the monarch is permitted gradually to overtop the good. From the moment when Philip of France breaks the long hand-clasp that follows the curse of the Cardinal, King John is made to lose his put-on dignity and to become the superstitious weakling that finally succumbs to the monk's poison. The scene with Hubert, when the King requests Arthur's death, is played for its full value of horror. The later scene with Hubert, too, will be remembered for its forceful representation. In the death scene Mr. Mantell rises to his best. He, and few other actors, have ever played such a scene so well. Mr. Mantell's work is worthy of the money and thought expended on the production.

A few of his supporting company are good. Frits Leiber plays the bastard Philip with much freedom and with an air of genuine good-natured courage. Ethelbert Hales as Hubert puts the right tenderness into the part—though a little too much of stage pathos into the last part of his scene with Arthur. James Brophy deserves praise for his playing of King Philip, but his enunciation could be clearer. Marie Booth Russell takes good advantage of her only opportunity in the role of Constance. Lillian Kingsbury as the old Queen Eleanor is good. The role of Arthur is well played by Lella Frost; unusually well, for in the difficult scene with Hubert she acts with considerable power and for the time succeeds in making the young Duke's terrors seem real. Lorraine Frost as Prince Henry lends some distinction to the very small role by her clear, well modulated voice. Guy Lindsey reads Cardinal Pandolph's speeches forcefully. The role of Lymoges is reduced to very little and is not particularly well played by F. Dallas Cairns. Edward Levers rather overdoes the effeminacy of Robert Faulconbridge. George Stilwell plays the Dauphin Lewis without distinction. The parts of Pembroke, Essex and Salisbury are well taken. The other speaking parts are for the most part in weak hands.

The version used by Mr. Mantell divides the tragedy into seven acts, and gives three scenes to Act III and two scenes to Act VII. All these acts are well set; though the fault of overelaboration is noticeable in the second scene of Act III and in Act VI. The "mob" are trained up to the reputation Mr. Brady has gained for training stage crowds. The costumes permit of no adverse criticism.

Mr. Mantell's repertoire this week will be as follows: Monday night, Wednesday afternoon and Saturday night, Macbeth; Tuesday night, Hamlet; Wednesday night, Bulwer Lytton's Richard III.; Thursday, The Merchant of Venice; Friday, Othello, and Saturday afternoon, The Merchant of Venice. The list for the week beginning Monday, March 22, is: Monday, Louis XI.; Tuesday, Richelieu; Wednesday afternoon, Romeo and Juliet; Wednesday night, King Lear; Thursday, Macbeth; Friday, The Merchant of Venice; Saturday afternoon, Hamlet; Saturday night, Richard III.

Criterion—Zaza.

Special matinees of Zaza were given at the Criterion Theatre on Monday, Tuesday, Thursday and Friday last week by Mimi Aguglia and her company of Sicilians. The performance of the star in the first act was one of the remarkable features of the presentations. Using the same free methods that attracted attention in other plays, she made the early scenes, especially the seduction of Dufresne, almost disagreeable in her frank realism. Her Zaza was frowny and common, and her attraction of the reluctant lover was based on primal passions. One incident, when she used a torn newspaper to supply certain natural costal deficiencies, illustrates the character of her work. In the later acts, particularly in the scene following Dufresne's departure and in the scene with Dufresne's child, she showed unexpected repression that proved more dramatically effective than her abandonment in the early part of the play. The acting of the rest of the company was generally good. Signora Anselmi as Zaza's aunt, Toto Majorano as Dufresne, Signor Bongini as the impresario, and Desdemona Balistreri as the child were particularly praiseworthy.

Academy of Music—Brewster's Millions.

Brewster's Millions, with Edward Abeles and almost the entire original cast, opened for a limited engagement at the Academy of Music on March 8. The comedy, with its big yacht scene, started off with all signs of a popularity equal to that which it had during its Broadway run.

West End—The World and His Wife.

At the West End last week William Faversham in The World and His Wife was well received by an enthusiastic audience. The cast, from Mr. Faversham as Don Fernando to Julia Opp as Isma Teodoro, was uniformly excellent and received the well merited approval of the

audience. Harlemites showed their appreciation of the fine line of attractions that have been seen at this theatre this year by their liberal support, which proves the correctness of the policy to present first-class attractions in Harlem. This week, The Warrens of Virginia.

Empire—Students' Matinee.

At the Empire Theatre last Friday afternoon the students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School were seen in their eighth performance of the season, the final performance before the graduation exercises, which occur this afternoon (Tuesday). Two plays were presented, the first, Monsieur E. B., a comedy in one act translated from the French of Albert Perrinet and André Mauververt by Edwin Star Belknap, and the second, The War of Souls, a four-act play translated from the French of Paul Hyacinthe Loyson by Jane G. Randolph White. Monsieur E. B. was presented with this cast:

Ernest Blanchicourt.....David Manning
Emile Benoit.....Raymond Hollis
Clemence Blanchicourt.....Lillian La France
Lucie Benoit.....Florence Hart
Francoise.....Laura Kasley

The little comedy, rather confusedly, tells of the efforts of two young husbands to free themselves from blame, in the eyes of their wives, after one of them has received a compromising letter from an old flame, addressed to "Monsieur E. B." Since the initials of both young men are the same, each wife becomes unduly jealous, hence the humorous complications.

Lillian La France was a very charming and prettily stony Madame Blanchicourt, and Florence Hart, as Lucie Benoit, was jealous and lovingly witty by turns. Mr. Hollis, despite an unexplained superfluous lip, was amusing, and Mr. Manning was successfully and painstakingly "Frenchy." Laura Kasley made far too pretty and smart a maid to seem real.

The War of Souls was cast as follows:

Daniel Servan.....Carle B. Robbins
Grandfather.....Maurice Sloan
Father Godule.....Felix Krems
Dr. Pumperac.....Marshall Stuart
Dr. Roland.....Arthur F. Hyman
Madeline.....Louise Oatman
Florence.....Mary L. Crosse
Grandmother Keroni.....Gretchen Stiger
Madame.....Roberta L. Steele
Sister of Mercy.....Joey Webster
Nurse from Hospital.....Emile Callaway

Neurosis appears to be the principal ingredient in the makeup of M. Loyson's characters. All perform morbid actions and express morbid and depressing sentiments when in a mental state apparently bordering on nervous collapse. And the tension is occasioned by the doubt that has existed for ever, the doubt of God, His being, His purposes, and the hereafter. As Christians the world has never been one. There have always been unbelievers. In the War of Souls the unbeliever is the father of a young girl whose whole life has been guarded by a religious grandmother and the family priest. The father is a scientist and an infidel. The story deals with the efforts of the Catholic grandmother, mother, and priest, and the infidel father, to influence the girl's thought. Torn with the struggle between the two factions, the girl collapses and dies (hard). One can't see just why, but the girl's death appears to turn the father from an infidel to a believer and he is left to comfort the half-crazed mother. The play is unhappy and unhealthy and serves no good purpose. On the contrary, it might be a menace, since the impression left clearest in the mind of the auditor is that to derive too deeply into religion is to court unhappiness, doubt and misery. And there is still, fortunately, a good, old-fashioned belief that to become more familiar with religion means not misery and doubt, but happiness and peace.

If it served no other good purpose, the depressing play supplied Louise Oatman with an opportunity to do some really excellent "emotional" acting. The edges may have been a bit ragged, but the emotion was of a good flesh and blood kind and her despair rang true. There are women in out-of-town stock companies, and few perhaps fairly prominent "on the road," who couldn't have played Madeline any better, nor perchance one whit as well, as did Miss Oatman. Carle Robbins was a good Servan. The neurotic weakness was most apparent in Mr. Stuart, who in the earlier acts quite outdid Miss Tanguay in cyclonic gyrations. He appeared to be in a most unfortunate mental plight but calmed down with the approaching death of the Little-Eva-like Florence. Mary Crosse, as that unenviable child, had several very good moments. Miss Stiger was excellent as the devoted grandmother.

The stage-management was commendable, and both plays moved smoothly and without mishap.

At Other Playhouses.

HERALD SQUARE.—This house will be dark until Wednesday night, when Bertha Galloway will make her first appearance in The Return of Eve. METROPOLIS.—Fifty Miles from Boston was the attraction here last week. This week, Sandana Land.

YORKVILLE.—Mildred Holland's offering last week was The Provider, a play she presented here last spring. Attendance at this house keeps up well and the engagement is proving most profitable. This week, David Copperfield.

GRAND OPERA HOUSE.—The Man of the Hour ended a two weeks' engagement Saturday night. This week, The American Idol.

GRAND STREET.—Young Buffalo in The Sheriff of Angel Gulch was last week's attraction here. This week, Fast Life in New York.

MAXINE ELLIOTT'S.—Carlotta Nilsson in This Woman and This Man closed here Saturday to make room for Charlie Cherry in The Bachelor.

WALLACK'S.—Fannie Ward in The New Lady Rantock has been replaced by Mary Shaw in Votes for Women.

LIBERTY.—A matinee of Zaza was given by Mrs. Leslie Carter last Friday afternoon. She will offer the same play next Friday.

CUES.

Leo Mars has been engaged for The Dollar Princess.

Little Leona Powers, recently with John Drew's company, has recovered from an attack of scarlet fever and soon will be strong enough to return to her studies.

Nicholas Judels has been re-engaged for the role of Morris Zink with Blanche Walsh in The Test next season. This Spring he will be in the Chicago company of The Girl from Rector's.

Channing Pollock has sold the English rights to his one-act play, With Her Back to the Wall, to Fannie Ward, for production in London.

The Newlyweds and Their Baby will follow Three Twins at the Majestic Theatre, opening on March 22.

Rehearsals of The Gay Life, Harrison Grey Pike's production of Roy McCardell's comedy, founded on his stories of theatrical life, are in progress at Daly's Theatre.

Thrill, a new play by John Galsworthy, has been accepted by Charles Frohman for production in London.

The cast of The Family, Robert H. Davis' play that Henry Miller will produce, will include Mabel Bert, John Westley, Florence Fisher, Edith Sparre, and Frederick V. Donnelly.

Frank E. Morse has been ill at his home in Ashland, Mass., for several days with an attack of appendicitis. An operation was found unnecessary.

Nellie Thorne has been engaged to play the leading female role in An Englishman's Home, to be produced at the Criterion Theatre on March 22.

Margaret Robs will be a member of Rose Stahl's company in The Chorus Lady when Miss Stahl comes to London this Spring.

Ruth Long, the daughter of a Pennsylvania legislator, has joined Anna Held's company in Miss Innocence.

The opening of The Return of Eve at the Herald Square Theatre has been postponed until Wednesday evening, March 17.

THE ACTORS' SOCIETY.

PREPARATIONS FOR VOTES FOR WOMEN HAVE KEPT EVERYONE BUSY.

Members Generous with Their Services—Mary Shaw and Oscar Eagle Collaborate in Directing Rehearsals—Several New Productions Keep Engagement Department Busy—Many Prominent Names in List of New Members—Happenings Here and There.

For those interested in the production of Votes for Women at Wallack's Theatre this week, and every one about the society is interested and enthusiastic from President Wise down to the janitor, the past fortnight has been a busy one.



Rehearsals have been going on briskly at Wallack's under the direction of Mary Shaw and Oscar Eagle, the latter coming over daily from Philadelphia, where he has been playing with David Warfield's company. Miss Shaw has worked hardest of all, and the success of the production will be due in no small measure to her indefatigable and painstaking efforts.

Mr. Wise's appeal for society members to volunteer their services for the big scenes of the play requiring a large number of people, has met with hearty response, and those scenes will have the advantage of being interpreted by trained actors and actresses.

Herbert Fortier has been engaged by Harrison Grey Fiske for The Gay Life.

Owing to Charles Stanley's illness last week, Charles Lane stepped into his role in A Woman's Way, in support of Grace George at the Hackett Theatre.

Vernor Armstrong has gone into the vaudeville field in support of George H. Hall and Mae Crossley in Supper with Salomey.

Nance O'Neil has engaged John McKee for her support when she makes her reappearance in vaudeville shortly.

Robert T. Haines is now on tour as leading man with Olga Netherole in The Writing on the Wall. The play will be seen in New York later in the season.

Berence Parker is filling a special engagement as Martha in Mildred Holland's production of David Copperfield at the Yorkville Theatre this week.

W. J. Constantine has joined Frederic Thompson's company playing Brewster's Millions.

R. H. Ogden has been engaged by Henry B. Harris for The Traveling Salesman company.

Lillian Kingsbury is playing Queen Ethnor in Robert Mantell's production of King John at the Amsterdam Theatre.

W. G. Warren has closed a vaudeville tour with Julia Kingsley in A Supper for Two, and has been engaged for the Woodward Stock company in Kansas City.

Romaine Fielding is the stage director for Paul Liebler's production of The Conflict, which is to have its local premiere at the Garden Theatre March 29.

Agnes Earle is playing a successful vaudeville engagement as Mrs. Appleton in a one-act play called The Wrong Mrs. Appleton, supporting Frank Matrese.

George E. Last has been appointed stage director of the Woodward Stock company in Kansas City, and his long experience and talent in that field make him a valuable addition to the organization.

W. D. Stone is back in town after having played twenty-two weeks in vaudeville in support of Julia Kingsley.

Arthur Row recently gave a Shakespearean recital before the pupils of the Dennett School at Millbrook, N. Y.

W. J. Ferguson and Harry Hawk are the only two surviving members of the company playing Our American Cousin at Ford's Theatre, Washington, on the evening of April 14, 1865, when President Lincoln was shot while witnessing the performance.

Among the prominent members of the profession who have enrolled their names with the society recently are Amelia Summerville, who looks far too pretty and blonde to be the mother of a boy as big and handsome as Russell Summerville; Earl Ritchie, Richard Gordon, Irma Manning, Clara Weiden, Bonnie Maud Madison, Edward Hemmer, Nina Carleton, and John Winthrop Noble.

The week has been an active one in the engagement department. Among the managers who have transacted business with the society are Charles Frohman, Harrison Grey Fiske, Henry B. Harris, William A. Brady, Frederic Thompson, John Cort, E. D. Price, Harrison Armstrong, Charles Feleke, George Homans, Nance O'Neil, and Edward C. White.

RESOLUTIONS OF RESPECT.

The Dorothea Dix Hall Association at its January meeting passed the following vote: "That Dehon Blake and Joseph R. Fuller be appointed a committee of two to draw up resolutions on the death of the director, Lemuel Hitchcock, the same to be spread on the records of the association and sent to the family of Mr. Hitchcock." The following was presented and adopted by the association:

Whereas, Death has taken from us Lemuel Hitchcock, a director and one of the workers of the association;

Resolved, That the directors desire to record and to express to the family of their late associate their grief at his loss. Mr. Hitchcock gave the association his valuable counsel and assistance at a critical time in its organization, and those who were associated with him then and more recently will never forget his tact, his courtesy, his energy and courage, his unfailing good humor, and above all his genuine kindness of heart.

He was a man who bore with fortitude the ills of misadventure of life and has left behind him a vacant niche which nobody else can fill.

(Signed) DEHON BLAKE.

JOSEPH R. FULLER.

MARIE DRESSLER FAILS IN LONDON.

Marie Dressler closed her season at the Aldwych Theatre, London, last Thursday night, and dismissed her company. The venture proved a failure. Miss Dressler opened there about two weeks ago in an old Weber and Fields burlesque, with a British company. She had taken a seven years' lease of the theatre, a house that has heretofore held nothing much but failures, and intended giving a series of burlesques after the fashion of Weber and Fields. Personally she was liked, but the audience and the actors were not in sympathy and the attendance was ruinously small. Miss Dressler put all of her money, about \$40,000, into the production. To pay her company one week's salary she mortgaged most of her personal belongings. Her company, according to news dispatches, has nothing but sympathy for Miss Dressler.

HERBERT OBTAINS INJUNCTION.

Victor Herbert, the composer, obtained from supreme Court Justice Seabury last Friday an injunction restraining Joseph Weber, Otis Harlan, Edgar Smith, and Morris Levy from producing a comic opera, The Dream City, or from producing it in any form without the music written by Mr. Herbert, as it is alleged, the defendants propose to do. The injunction will remain in force pending the trial of an injunction to settle the matter.

MORTIMER SINGER TO STAY.

Mort H. Singer denies the report that he is to leave the La Salle and Princess theatres in Chicago or to withdraw from the road companies that are contemplated for next season. Mr. Singer says his operations will be larger than ever.

THE DRAMATISTS COMBINE.

Men and Women Affiliate for the General Good of Their Calling.

At a meeting of the American Dramatists Club and the Society of Dramatic Authors, held at the Hotel Astor last Wednesday night, it was voted to combine the two organizations under the name The Society of American Dramatists and Composers. The Dramatists Club numbered one hundred and ten men and the Society of Dramatic Authors forty women. Augustus Thomas was elected president. The details for the further organization of the new society will be looked after by a committee consisting of Charles Klein, Edwin Milton Royle, Joseph R. Orlimer, George Broadhurst, Eugene Presbury, Martha Morton, Rachel Crothers, Grace Livingston Furness, Rida Johnson Young, and Cora Maynard. The composers will be represented by Victor Herbert and Emanuel Klein. The society is to be incorporated.

THE ACTORS' FUND BUREAU.

Apocryphal of the activity now attendant upon the formation of Summer stock companies throughout the country, described at length in The Mirror article, "A Stock Company Boom," Feb. 27, Thomas McGrath, of the Actors' Fund, has issued the following statement:

To the stock company managers and those who intend establishing a stock company for the Summer, the Actors' Fund Registration Bureau books are now open. We have many of the best stock actors and actresses now on our books, and others are joining every day. We charge no commission to registered members of the Fund. Our business is done entirely by correspondence, a dignified way of handling the affairs of the artist, mechanic, manager, agent, etc. In fact, all those who gain a livelihood in the theatre. The Actors' Fund is the greatest charity in the world and broadest in its actions, and the president and Board of Trustees would esteem it a personal favor if you would patronize the bureau when making up your companies, both for the Summer and Winter seasons, and trust you may give this your thoughtful consideration. All communications should be addressed to the Actors' Fund, 100 West 42nd Street, New York City.

THE LONDON STAGE.

GAWAIN FINDS PLEASANT THINGS TO SAY OF SOME NEW PLAYS.

Robert Hichens as a Playwright—The Real Woman—Interesting and Well Acted—Walker as D'Aragon—Marie Dressler at the Aldwych—Some Promises of Shakespeare Offerings.

(Special Correspondence of The Mirror.) London, March 6.—Notwithstanding the woolly weather and the prevalence of snow and slush and slush and snow, not to mention fog and drizzle, there have been some few theatrical events—some or two new productions and a couple of revivals.

The first of the new plays which I have to name is The Real Woman, a drama of high and low society, written by Novelist R. S. Hichens, and just produced at the Cuckoo by Actress-Manageress Evelyn Millard. So far as I remember, this is the first play which the ever brilliant and sometimes story teller R. S. Hichens would say. He (the said romance-reveller) was concerned collaboratively with a couple of plays—namely, The Medicine Man (which he wrote with the late erudite essayist H. D. Trill for the late Sir Henry Irving), and Peg Woffington, which he adapted from Charles Reade's famous novel in collaboration with Charles Edward Stuart Cosmo Gordon Lennox. This six-named actor-author-aristocrat is a descendant of one of the Quakeresses, to wit, and is thus cousin to the present Duke of Richmond. "Cosy" (as he is called in the theatre) is also Marie Tempest's present (and second) husband.

I am glad to tell you that Hichens' first very own play, A Real Woman, is far superior to either of the above-named pieces. A Real Woman may not be quite a real play, still it is

The other theatrical events of the week have included a highly successful revival of The Three Musketeers by Lewis Walker at the Lyric, and the exceedingly promising debut of your droll citizeness, Marie Dressler, as actress-manageress at what she bills as the Marie Dressler Aldwych Theatre. Marie started proceedings with Philomena, a musical play, written by Citizen Edgar Smith and set to music by Citizen Maurice Levi, and originally entitled in your States Little Nemo. This piece, now called The Three Musketeers, was supplemented by a skit connected by the same collaborator and entitled The Colligations. I am told that this skit formerly formed the third act of the aforesaid two-act play. Whether or no, the whole show was very merry if very mixed, and Marie was the merriest of all the merry crowd. Whether the bill is strong enough as a dramatic and musical show to draw dozens of dollars, this dependent (Gawain) dependeth not. But if it doesn't prove so, Marie the Marie, or Dressler the Dressler, will I am assured soon put up something else. Miss Dressler (who tells me that she has the Aldwych for seven years) acted delightfully and was capital supported by Frank Bernard (U. S.), Stanley Cooke, Sydney Barnaclough, and Miss Morichini, a sweet Partisan singer.

Next week I shall have to tell you of sundry special Shakespearean shows now imminent, also of certain new plays and up-to-date travesties. In fact, we now look like waking up and having a busy time. If only the weather would be less northerly-polar-like all would yet be well, but at present, ugh! We are all shivering sadly.

GAWAIN.

REFLECTIONS.

Barton and Wiswell have engaged the following people to support Selma Herman during her season in stock at the Seattle Theatre: Robert Vaughn, Henry W. Otto, Rollins Holden, Raymond S. Paine, Harry McFayden, Irving Lancaster, Harry J. Russell, Fred E. Wright, Ruth Vaughn, Dorothy Stanton, Minnie Williams, Catherine Collins, and Maurice James Fitzgerald. The opening performance will be given on April 11.

Some one telephoned to Fire Headquarters Friday night that the gallery in the West End Theatre, where William Faversham is appearing in The World and His Wife, was overcrowded. During the second act several policemen and firemen arrived and created a commotion by ordering forty boys who were standing up in the gallery downstairs. The boys refused to leave the theatre, and the house manager put them in orchestra seats.

The Juarez Theatre at Monterey, Mexico, was destroyed by fire on March 11. The loss was about \$250,000.

A. H. Woods has acquired the dramatic rights to "The Red Mouse," a novel by William Hamilton Osborne, for production next season. The play will be called Ambition.

Robert Hilliard in A Fool There Was will follow Mrs. Leslie Carter at the Liberty Theatre, opening on March 29.

George Broadhurst's latest play, The Dollar Mark, is to be the opening attraction at the Savoy Theatre next season, under the management of William A. Brady.

Mary Bertrand assumed Florence Roberts' role in The House of Bondage during the star's illness last week.

Pickings from Puck, under the direction of Dubinsky Brothers, closed a season of thirty-five weeks on March 14. The Wallack's Theatre company, under the same management, will stay out all Summer.

Mrs. Jane Bernard, recently with Little Johnnie Jones, was married at Louisville, Ky. on March 8, to Walter Pearson, a member of The Avenue Girls company. Mrs. Pearson is the widow of Jake Bernard and a sister-in-law of Sam Bernard.

A son was born to Mr. and Mrs. Harry H. Forsman (Grace Gilman) at their home in The Lincoln, 130 Clermont Avenue, New York city, on Feb. 10.

Justice O'Gorman, of the Supreme Court, denied last Tuesday the application of Mrs. Ben Teal for a certificate of reasonable doubt as to her guilt under her conviction of attempting to bribe witnesses. Even though Mrs. Teal appeals her case now she will have to go to the penitentiary during the litigation.

Any Lee, who has played George Adams Cootie in The Chorus Lady for over 1,000 performances, has resigned from the company, as she does not care to leave America for the London engagement, and is at present at her home in New York.

The cast of The Candy Shop will include John Barrymore, Louise Dresser, Maude Fulton, William Rock, Bille Millford, Frank Lawler, Annie Yeamans, Florence Morrison, Eva Francis, Charles Angell, Estelle Brunette, Ida Adams and Elba Kenny. The piece will be produced under Charles Dillingham's management at Atlantic City on April 11.

The graduation exercises of the twenty-fifth year of the American Academy of Dramatic Arts will take place in the Empire Theatre on Tuesday afternoon, March 16, at three o'clock. The principal address will be delivered by Augustus Thomas.

A musicale to raise funds for a bronze bust of the late Richard Mansfield, to be placed in the New Theatre, will be given at the studio of Orlando Rouland, 130 West Fifty-seventh Street, Thursday evening.

George Foster Platt has gone to San Francisco to take up his duties as stage director at the Valencia Theatre, replacing Darrell Standing, who has been made Mr. Platt's assistant. Mr. Standing took the position of director upon the retirement of Sedley Brown, about a month ago.

Kitty Pope, recently with The Girl Question, was married in New York city on March 9 to Russell M. Simmons, a Chicago broker.

Valli Valli will play the title role in The Dollar Princess next season.

Frank E. Morse has just sold one of his farms in New Hampshire and has purchased a cottage on Lake Winnepesaukee, where he will put in his Summer, fish and entertain his friends as usual. He states that his hens are now laying so many eggs that it takes him most of his time to pick them up and the price at present is 30 cents per dozen.

Among the people engaged for the Summer season at the Davidson Theatre, Milwaukee, are Adelaide Keim, Robert McWade, Jr., Will Deming, Thomas McLane, Beatrice Nichols, Barry O'Neill, Thomas Murnane, Emilie Melville, and Robert Buchanan.

MUSIC NOTES.

The third and concluding concert of the series given at Carnegie Hall by the Volpe Symphony Orchestra is announced for Thursday evening, March 25, with Katherine Goodson, piano soloist. Many favorable comments have been made upon the admirable work of this young and enthusiastic organization.

The Flanagan Quartette will give the third (and last) of its chamber-music concerts at Mendelssohn Hall this (Tuesday) evening.

The People's Choral Union, Frank Damrosch, director, will render Elijah at the New York Hippodrome next Sunday evening, March 21. A chorus of 600 voices, assisted by Mrs. Edith Cherman Gould, soprano; Janet Spencer, contralto; Dan Reddick, tenor, and Claude Cunningham, baritone, will be accompanied by the New York Symphony Orchestra.

As a fitting close for the Beethoven cycle, the Symphony Society, Walter Damrosch, musical director, will give a double performance of the great Ninth Symphony of Beethoven, at Carnegie Hall, this (Tuesday) evening. The chorus alone to Schiller's "Ode to Joy" will be sung by a chorus of 300 voices from the Greater Society of New York. Frank Damrosch, conductor, and the Chorus of the Chorus, conductor. The fifth concert of the Tchaikovsky Cycle will be given at Carnegie Hall Sunday afternoon, March 21.



Photo Hays & Co., Detroit.

WILLA HOLT WAKEFIELD.

Willa Holt Wakefield whose engagement at Hammerstein's Victoria terminated last week in such a sensational manner, has been engaged by William Morris for the rest of the season of 1909 and for the entire season of 1910-11. Miss Wakefield resumed her work at the Lincoln Square yesterday afternoon. It has been an open secret for many months that the Morris' office has been trying to secure the services of Miss Wakefield for the independent circuit. The bait offered was the doubling of her former salary with a number of other concessions. Her programme for the week includes a number of novelties, among them Paul Armstrong's "Tommy Was a Bad Boy," her own "Laughing Song," "Plein Little Freckle Faced Ann," and "Do I Love Love?" Miss Wakefield's number is one of the most effective, as well as the most refined of vaudeville acts. To sit quietly at the piano and not to sing a note—but just to talk one's songs—is no easy method of entertaining still, but and gallery. One must be more than a mere singer of songs, more than an interpreter, in the usual acceptance of the term. The recited verses call for pathos and humor; imagination, originality, wit, daring; they must present

vidid and striking studies of character, both portrait and caricature; they must sparkle with well delivered phrase and sharply defined accent. They are in effect miniature canvases unrolled with superb audacity and rapidly and vigorously filled in with places and people with "faces that are as life." Nothing can be too lofty or too humble for this artist, for in a short third of an hour she must run the gamut of all emotions, play upon the heartstrings of the sentimental, give food to the thoughtful highbrows, and amuse the great mass of pleasure-lovers.

Naxosova used to say when she first began her work in English: "If I can but make my auditors think I am satisfied." The late Monsieur Coquelin never was satisfied with the delivery of his lines until he heard answering laughter from the gallery. Charlotte Chushman announced that tears were the greatest tribute an audience could pay an artist, and Maxagon declared that the true test of popularity is to hear one's name on the band organ. Miss Wakefield's success touches the four sides of this artistic quadrangle—tears and laughter follow her every appearance. The thoughtful pay her tribute daily, and her songs are the most popular of hand organ melodies.

dressed to Thomas McGrath, Registration Department, Actors' Fund, Gaity Theatre Building, New York.

MARGARET ANGLIN'S PLANS.

Although Margaret Anglin is in Europe taking her first real vacation since she entered the realm of stardom, her plans for the future are being actively attended to by her manager, Louis Netherole, Miss Anglin, and he having leased and furnished a suite of offices at 25 West Forty-second Street, where all of Miss Anglin's business affairs are to be conducted in the future. While she is in Europe Miss Anglin is arranging to commission a well-known English playwright to write a modern comedy for her, in which she hopes to make her London debut season after next.

BLANEY LOSES INJUNCTION CASE.

Supreme Court Justice Fitzgerald has denied the application of the Charles E. Blaney Amusement Company for an injunction restraining Fiske O'Hara from playing for any other manager pending a trial of an action against the actor. Blaney says he has a ten-year contract with the comedian and no other manager had any right to book him. The actor says he had a right to break the contract, because he was booked in a theatre whose attractions were not up to the standard of the attractions in which he formerly had played. Mr. Blaney says he will appeal.

really an interesting one. It affords the beautiful and brainy Evelyn Millard an excellent chance for varied histrionics in the character of Lady Arden. This swaggy society lady, while really loving another aristocrat, one Mark Vernon by name, is tempted by a shady admirer called Horace Carruthers into entering into a wager that she will lure into loving her an earnest young misadventurer who works among the East End poor.

This misadventurer, named Hugh Graham, accepts her ladyship's offer to accompany him on his dum mission, and anon by her sudden display of hitherto unsuspected sympathies with and work for the sick and suffering poor, Hugh is by sheer admiration incited to make something like a love declaration.

Lady Arden, startled into a sense of shame at the success of her now all but forgotten wager, finds means to put off Graham, who relapses into his work for the poor and afflicted, while she enters into a matrimonial alliance with the above-mentioned aristocratic admirer, Mark Vernon, thus putting the sinister Carruthers "nose out of joint," as the old English phrase has it.

The acting of A Real Woman was excellent, especially that of Evelyn Millard as Lady Arden. Allan Ayresworth as Mark Vernon, Herbert Waring as the callous Carruthers, Kate Cutler as a work girl whom Carruthers had betrayed and deserted, Annie Hughes as a saintly Duchess, and Henry Ashley as the weak but manly misadventurer.



plant of horses, harness, trucks, etc., has been cured, and that the company intends to give the electrical profession an up-to-date modern service, in every respect, along the lines of the old time

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The Star offered The Ducklings week of 28.
Wood Hayes and his Jolly Girls co. week of 7.

The Empire Burlesques, with Harry Hines as comedian, pleased the crowds at the Newry.

LOS ANGELES.

A Remarkable Stock Production—Blanche Hall as Peter Pan—The Three of Us—Vaudeville.

The Three of Us was the bill at the Belasco 1-7, and, although presented a few months ago, it proved a good drawing card. Charles Higgins as Glen was splendid. De Witt Jennings in the role of Berenford was convincing, and Lewis Stone as Twainley was decidedly successful. Broadhurst's new play, The Dollar Mark, will receive its initial production at this house 8, and much interest is being manifested. The attraction that is receiving the most attention in the city this week 1-7 is the remarkable stock production of Peter Pan at the Burbank Theatre. Crowds have been turned away at each performance, and it looks as if a month's run would even fall short of satisfying every one. Mr. Morosini is receiving congratulations for his efforts. As Peter Pan Blanche Hall made a tremendous hit. Jennie Mae Hall was a sweet and simple Wendy, and Byron Beasley seemed perfectly cast as Captain Hook. The cast is large and well placed, and the entire production adds to the fame of this city as a stock centre. The majestic drew well Feb. 28-6 with Harry Berenford in Who's Your Friend, and the play was well acted. The Glengarden March 7-13.

At the Grand Pacific Hartman and co., with Christine Nelson, Murgina Davis, and Miss Hart scored a decided success in El Capitán. Edgar Walsh, late of the International Opera co., of Chicago, is to be the new tenor of this co., assuming a role in Olivette 7-13.

An excellent bill found favor at the Orpheum 1-7, with Frank Byron and Louise Langdon as top liners in a clever skit, O Scissors, Let's Cut Up. The Royal Italian Quartette was a strong feature. Sedum's Venus was splendid. Johnny McViegh and His Four College Girls is a lively act. The holdovers were the Harvey Family. Paul La Croix, Four Strangers.

At the Auditorium 1-6 Babes in the Wood met with a splendid success. A revival of Uncle Tom's Cabin is slated for 8-13.

David Blenheim, whose recital at Simpson's Auditorium 5, was a great success and well attended, was royally entertained at dinner by the Gamut Club.

Among those appearing in the coming week are Joseph Jacobs-Bond, Deloise Young, and Rudolf Friml. Walter Hoff Seely, a San Francisco stock manager, is in the city, and has announced that in all probability Jennie Mae Hall, who is at present with the Burbank Theatre, will be at the conclusion of her Peter Pan engagement, to take the title-role in the Barbe drama, which Mr. Seely will produce. It is also hinted that he will secure Florence Oakley, who is soon to quit the Belasco co.

William Deane of the Burbank co., is to have a year's furlough, commencing next October, and during his absence Byron Beasley will take the leading roles. As yet no leading woman has been secured for the Belasco Stock co., to succeed Florence Oakley. Beryl Rose and Fay Christian are possibilities.

The Right of Way is booked at the Mason for 8-13, with Guy Standing and Theodore Roberts in their original roles.

Josef Liberman received an enthusiastic welcome at Simpson's Auditorium 2.

At the Symphony Concert given at the Auditorium 5, Ignaz Haroldi received a tremendous ovation.

DON W. CARLTON.

PROVIDENCE.

The Bachelor Produced—Charles Cherry as Star—Minstrels—Vaudeville—Burlesque.

A new play by Clyde Fitch, The Bachelor, was the offering at the Providence Opera House 8-10, and large audiences were manifested. Charles Cherry as George Goodale is a character well adapted for Mr. Cherry's delivery. It gives him a light comedy part which he portrays with perfect ease. Miss Maycliffe is seen to better advantage than in any of her former roles and gives a very pleasing impersonation throughout. A bright future is predicted for his combination. The supporting co. is very well cast.

Cohan and Harris' Minstrels closed the week at the Providence Opera House 11-13, with a capable chorus and some very clever specialties. Such stars as George Evans, Julian Hittner and Eddie Leonard were included in the cast. The Talk of New York 15-20.

The bill at Keith's 8-13 contained several acts new to this city, and all were very well received. Agnes Scott and Thomas Wright in a playlet written by Miss Scott, and Bert Levy, the cartoonist, head the bill. Others embrace Long Ace Quartette, Miss Golem Trompe, James H. Donovan and Rena Arnold, Gordon Eldridge and co., Hugh J. Emmett, Kit Carson, the Chambers, Arthur Hunter, Smith and Heagney, Avery and Hart, and Seymour and Newton.

Cole and Johnson opened a return engagement at the Empire 8-13, to crowded houses in The Red Moon. Rosalia Forster and Lena Rivers 15-20.

Rose Hill's English Polly co. was at the Westminster 8-13 in The Knights of the Red Garter, with T. F. Thomas and George W. Rice as the principal fun makers. Pads and Follies co. 15-20.

With one of the best bills to date, Dave Marlow and the Dreamland Burlesquers played to capacity houses at the Imperial 8-13. Cherry Blossoms 15-20.

The Metropolitan Opera co. gave an exceptionally fine concert of large and fashionable audience at Infantry Hall 12. Alessandro Bonci, Robert Witherpoon, Madame Rappold and Madame Flahaut were the soloists. At Infantry Hall 13 Creators and his band gave two concerts to large audiences.

Rocky Point, one of the popular shore resorts, which for a number of years past has been under the management of Colonel R. A. Harrington, has been taken over by the Providence, Fall River & Newport Steamboat Co. Mr. Windsor, of the steamboat co., states the extensive repairs and improvements are under way, and a great many new attractions will undoubtedly be running at the point this summer. It is also stated that New York parties have been negotiating for the purchase of the grounds and should the steamboat co. be able to get its price, namely, \$300,000, the property will in all probability be sold.

Mrs. S. A. England, of this city, was one of the six successful contestants from a field of fifty for a position on the stage for a year and \$1,000 salary, conducted by Daniel Frohman. She will, with the other five, begin practice shortly under the direction of Mr. Frohman.

HOWARD F. HYLAND.

CLEVELAND.

An Eventful Week—Mrs. Fluke's Artistic Portrayal—The Merry Widow—Vaudeville.

The past week has been one of the most eventful in theatricals here this season, giving us Mrs. Fluke in Salvation Nell and The Merry Widow. At the Euclid Avenue Opera House, The Merry Widow played to capacity houses 8-13, with an extra matinee Friday. The large orchestra, under the direction of John McHugh, was a feature of the production, which was magnificent. De Wolf Hopper in The Pied Piper 15-20.

Mrs. Fluke and The Manhattan co. scored a big success at the Colonial Theatre 8-13 in Salvation Nell, playing to crowded houses at each performance. Mrs. Fluke in the title role won the hearts of her auditors by the artistic way in which she played the part of the scrubwoman, and afterwards the quiet, eloquent Salvation Army lassie. The play was effectively staged and a strong one, each one filling their respective roles in a capable manner, especially the juveniles, who were very clever. The Wolf 15-20.

When Knighthood Was in Flower was given by a good co. at the Lyceum Theatre 8-13. Vaughan Glass 15-20.

Keith's Hippodrome has the following bill 15-20: Joe Howard and Anna Langhila, Clifford and Burke, Mabelle Adams, Feltz and Arnold, De Haven and Sidor, Mardell, the Fantasy of La Petite Beau, and the big Indian spectacle which made such a hit last week, will be retained.

Willard Francis in The Candy Kid was the attraction at the Cleveland Theatre 8-13. At Cripple Creek 15-20.

Rehman Brothers' Show, with the Seven Belfords as an added attraction, will be at the Empire Theatre 15-20.

Pat White's co. came to the Star Theatre 15-20.

SPRINGFIELD, MASS.

The Yankee Prince—Carter De Haven Scores as the Prince—Vaudeville—Stock.

The Lily and the Prince was presented at the Court Square Feb. 27 by a capable co. Antonio Maford played Othello in Italian 2. The Yankee Prince played to large business 4, 5, George Cohan, who is ill with grip in Atlantic City, was not in the cast. His place was taken by Carter De Haven, whose work immensely pleased the audience. William Gillette in Samson 15, 16. United Irish Societies' entertainment 17. Philadelphia Band 18.

The Gillette had the Girls of the Moon Rouge co. 1-3 and The Annet and the Or 4-6. The Big Show and The Millionaire and the Policeman's Wife follow.

Poll's week 1 had Ruth Allen and her London Jodelines, Zillah Corington and Rose Wilbur, Wormwood's dogs and monkeys, Brown and Newber, Pearl and Yanco, Sherbrook and Berry, Kennard Brothers. Week 8 the headliner is The Naked Truth.

EDWIN DWIGHT.

PORTLAND, ORE.

The Portland Orchestra—The Baker Players—Paul Gilmore—Vaudeville—Items.

The second concert this season of the Portland Symphony Orchestra was given at the Hellig 4. Rose Bloch Bauer, soprano soloist, was given an enthusiastic welcome, as she has not appeared at a big concert for some time. Her voice was never better, and the aria, "Ocean, Thine Mighty Monster," was suited to her dramatic style. Waldemar Lind, violin soloist, played "Riding on Clouds" with splendid style and execution. David G. Brook, the conductor, and Mrs. Edna B. Jones, business-manager, deserve a great deal of credit for the artistic result achieved. The Red Mill followed 11.

Splendid production of The College Widow was offered by the Baker Stock co. at the Bungalow week opening Feb. 28. It was one of the best performances the Baker players have given this season, and they have given many good ones, and has afforded opportunities for clever comedy work on the part of nearly every member of the organization. Iselta Jewel as Jane Wetherston acted her part perfectly.

Sydney Ayres did Billy Bolton capitally, while William Gleason as Frexy and William Dills as Hiram Bolton were at their best. Two of the big hits of the performance go to Maribel Seymour as Flora Wiggins and to James Gleason as Bud Hicks. Howard Russell as Stub Tallmadge and Louise Kent with the tanned neck and arms fitted these parts to a nicety. Earl D. Dwyer as Commodore Talbot, William V. Mong was also good. It was Donald Bowles' first appearance since his illness, and he was given an enthusiastic welcome. Mr. Bowles played the part of the "coach." Society and the Building company 7-13.

The Boys of Company B opened at the Baker Theatre 28, being presented for the first time in Portland. Paul Gilmore, in the principal role, was excellent. Daniel Kelly in The Matchmaker followed 7-13.

The Lyric Stock co. presented The College Widow, a week of 28 at the Lyric. The co. was equal to the task, and all members did justice to their parts. Wormwood follows 7.

The bill at the Orpheum week of 1 was The Night Palace Girls. Ray L. Boyer, Jeanette Adler and Her Pinks, the Blessings, McDonald and Huntington, Fred Gray and Nellie Graham offering The Musical Bell Boy and The Military Maid.

The best thing on the bill at the Grand week of 1 was It Happened in Dogville, performed by Olga's dogs; for the added attraction there is the Borden Troupe of German Rollers and Acrobats, Tom Brantford, Franklyn Artell and Gladys Brockwell in Catastrophic pictures, and the Hazzards' comedy.

The headliner attraction at the Fantasy week of 1 was Just Prior Phun, presented by the Four Nations: Kid Gabriel and co. were unable to appear, owing to delayed scenery; Somers and Storke, the Two Hissans, Ladell and Brown, were substituted all the bill.

JOHN F. LOGAN.

KANSAS CITY.

E. H. Southern in Repertoire—The Vampire—Stock News—Vaudeville—Burlesque.

E. H. Southern came to the Willis Wood for the week of 8-13, after an absence from the local stage of three seasons. He was the star of his company, and his success was presented here, opening with Hamlet before a large and enthusiastic audience. The production was sumptuously mounted, while the supporting co. was excellent without exception. Lev Fields 14-20.

The Vampire was the Shubert offering 7-13. John E. Kellard was convincing in the leading part, and the work of Warner Oland was well received. The Vampire and the Moon 14-20.

Charles Coward, The Awakening of Mr. Pipp, drew good sized audiences to the Grand 7-13, who were well entertained with an amusing comedy. Al G. Field's Minstrels 14-20.

Rosemary was the Woodward Stock bill at the Auditorium 7-13, proving one of the big hits of a season of many successes at this theatre. Eva Lang as Dorothy and Harry C. Brown as Sir Jasper carried the leading parts with great success and were repeatedly applauded. The supporting co. was excellent. William Randall, Marie Hudson, and Rita Knight deserve special praise. My Friend from India 14-20.

The bill at the Orpheum 7-13 entertained good crowds. Grigoriy Balzer was the star. He was joined by other acts including Billy Van, Van Peit and co., the Monarchs, Cheridiah Simpson, Three Mothers, and Bob and Tip co., all of whom won applause.

The Cowboy and the Squaw was the Gillis' attraction 7-13, playing to good business. A capable co. headed by Charles Bartling, Frank Dyer, and Dorothy Lynn, were well received. The production was well staged and costumed. Shadows of a Great City 14-20.

The American Burlesquers was a good bill, held the boards at the Century 7-13, being well received by good sized audiences. The Thoroughbreds 14-20.

Clark's Runaway Girls played the week of 7-14 at the Majestic to the usual satisfactory business. An olio of merit was offered.

Kansas City's first Automobile Show opened for the week in Convention Hall 8 to a crowd that packed the big building to the doors. Wright Lorimer in The Shepherd King is announced for the week of 15-20.

Bertha Dood Mack, an artistic skater, was the Hippodrome headliner 7-13, and with the big six-day roller race that is on for the week offered fine entertainment in this sport. The Parker Animal Show put on a new high that is ready to be broken in the vaudeville theatre. Billy Johnson, Fred Weston, Rich and Kullback, and Velva Truett shared honors.

D. KEEDY CAMPBELL.

SPOKANE.

Girls from Berlin—Jennie Shirley as Chip—Vaudeville—John W. Pace's Plans.

Girls from Berlin, with Corinne, Mark Sullivan, Hazel Carlton, a sextette of Moway girls, and a lively chorus, played to fair business at four performances in the Spokane Theatre 5-7. Wagner Club Recital 18. Paul Gilmore in Boys of Company B 21-23. Kerry Gow 28-29. The Red Mill 31, April 1.

Jennie Shirley as Chip, and the Ferry at the Auditorium Theatre the week of Feb. 28. Others in the cast were: Charles Clary, George and Frank McQuarrie, Laura Adams, and Anna Cleveland. Miss Cleveland closed 6, to join a stock co. at Seattle.

Madame X, a new play, was at the Orpheum Theatre. Others were: Tom Nawn and co., the Eight Melania, W. E. Whittle, the Casting Dubuare, Charles Matthews, Elsie Fay, Miller and Weston, and the pictures.

Manuel Bonalme, scored in a sketch at the Washington Theatre. Others were: The Wartenburg Brothers, Mrs. Doherty's poolies, Eva Westcott and co., Joe Flynn, and the pictures. Big night business.

Mike Miller and her troupe and riding team were featured at the Pantheatre Theatre. Others were: Marty, Housley and Russell, Fern and Mack, Lucy Lucier, Charles Ellsworth and David Irwin, W. D. Gilman, and the pictures. Big business.

John W. Pace, manager of Naticum Park, is planning a magnificent celebration to take place in July 3, 4 and 5, when all the towns in the inland Empire will be invited to join. George T. Crane, president of the Spokane Interstate Fair, says the sixteenth annual fair next September will be the largest and best in the history of the organization. Alton Treddick, owner of the Star moving picture house, has bought the Novelty Theatre from the Cansey-Spencer Co. for \$10,000. It has been repainted by the new management. George Decker, assistant manager of the Orpheum Theatre, has made application for representation of that house in the City Baseball League.

W. S. McCREA.

TORONTO.

The Blue Mouse Appears—Al Wilson Popular—Musical Comedy—Vaudeville.

The Blue Mouse made its appearance 8-13, and the people of this city have not yet recovered from the hearty laughter which Elsie Ryan and her excellent co. produced. Mrs. Fluke in Salvation Nell 15-20.

The seating capacity of the Grand was taxed to its limit last week when Al H. Wilson presented When Old New York Was Dutch. Al has lost none of his old-time power to charm, as was illustrated by his enthusiastic reception. The Top of the World 15-20.

Forty-five minutes from Broadway was at the Princess last week, the usual large and well pleased audience attending. The Writing Hour 15-20.

An interesting story of winning life is told in At Cripple Creek, the attraction at the Majestic for week 8-13, which played to good houses. False Friends 15-20.

An extra good bill was at Shea's last week, the headliners being the Quakers by John Hyams and Lella McIntyre and Joe Maxwell and co. in A Night in a Police Station. Other good features were: Mabelle Adams, Murphy and Nichols, the Gus O'Neil Trio, Pantheatre and Piquo, Jack McKay, and the kinetograph.

Two lachable comedy acts and an excellent olio by The World Beaters made a popular drawing card at the Gayety for week 8-13.

The Princess of 1913, a two-act presentation by the Big Review co., was an extra bill of fun at the Star 8-13.

C. KRELL INSIDE.

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TOLEDO.

Madam Butterfly—Louis James—The Newsboys' Auditorium Opened—Frank Keenan Speaks

Madam Butterfly was the Valentine attraction 8, and the large audience present was thoroughly appreciative of all the good work done by the principals.

Louis James in Peer Gynt to fair houses 8, 16. The new Newsboys' Auditorium, Toledo's new playhouse, erected by subscriptions from patriotic citizens, was thrown open to the public for the first time 9, 10, the play being The Warrens of Virginia, interpreted by Frank Keenan and his clever associates.

A more enthusiastic audience never sat within the walls of a theatre than the one which gave its unqualified endorsement to the superior acting of Keenan and his excellent co. The Auditorium is a model of plain neatness, being decorated in light green with the latest design of comfortable seats and with absolutely nothing to obstruct the view from any seat.

There is only one balcony, and the seating capacity is 1,138. Mr. Keenan and his manager, Mr. Dean, were royally entertained by the Knights of Columbus after the first performance. In a well worded curtain speech Mr. Keenan thanked his audience for their appreciation and complimented the city and its citizens for their public spirit.

Thurston was the Lyceum offering 7-10, and the clever artist succeeded in most successfully filling the place of Kellard. Aside from Thurston's work, that of Kleist, the musical comedy, was most entertaining. The Arcade had Cora Mitchell and co., Ruth McCabe, Clarence Burton, Dean and Hamilton, Williams and J. S. Gardner.

Burt's had a massive production called Doomsday as the principal attraction.

At the Empire the Bents-Bentley co. held forth for the week.

John Hurlbut renewed his lease on the Empire and Arcade for five years from next October at a greatly increased price, paying \$21,000 a year for the two houses.

MONTREAL.

Italian Grand Opera—Ward and Vokes—Melodrama—Alice Lloyd's Success—Burlesque

Italian Grand Opera co. played 4-13 at His Majesty's, appearing in a varied repertoire. The performances as a whole were excellent, the singing and acting being much above the average, and the staging was adequate. May Robson 22-27.

At the Academy of Music Ward and Vokes in The Promoters 8-13 did one of the biggest weeks of the season. Lucy Dallen danced well. Lew Kelly as Dope, and John C. Fenton as Haverway both deserve much praise. Dallen made a good impression. Cole and Johnson 15-20.

Blaney's Child of the Regiment, which was successful here last season, again pleased the audiences at the Franciscan.

Alice Lloyd was the headliner at Bennett's and in a whole bill in herself; the audience seemed as if they could not get enough of her—she sang six songs. Maurice Freeman and co. in Tony and the Stork, Frank Stafford, Bobbie Pandur and Boy, with other items, made up a satisfactory bill.

The Dainty Dutchess Burlesquers at the Princess gave a good bill. Mildred Stoller in her impersonations of well known artists is deserving of much praise. Ed. Harvey in parodies and Mlle. Rajah in a Cendrillon dance are other features.

The Rollickers are at the Royal in a musical farce. R. Dunne Goode and co. The singing and dancing is good and the show satisfactory.

The Lion and the Mouse is the bill at the National. Paul Marcel scored in the role of John Burket Ryder and was ably supported by the co.

W. E. Wright, at one time business manager of the old Franciscan, is in town, ahead of The Merry Widow. Mr. Wright has many friends in Montreal.

JERSEY CITY.

Our New Minister Is as Good as Ever—Vaudeville—Items.

Joseph Conyers and a good co. presented Our New Minister at the Majestic Theatre 8-13 to very good business. The play has been here many a time before, but it stands repeated. Conyers as the constable is a scream. M. H. Harriman as Nance is fine. Lem Ransom, Maude Dickerson as Nance is fine. The Man of the Hour 15-20. "Way Down East 22-27."

Williams' Imperials came to the Bon Ton Theatre 8-13 to fine business. The show is all right. Tiger Lilies 15-20.

Motion pictures and three acts of vaudeville crowd the Academy of Music at all times 8-13. Professor Strack, magician, is the card here 8-13.

Keith-Proctor's Theatre is crowded at all performances with up to the minute moving pictures.

Patrons of the Hudson Theatre (Union Hill) have an excellent bill 8-14. A Night with the Poets, illustrated with living pictures, is a hit. The Johnny Bush Trio, Fred Hatten and Mollie Fuller, Bowers, Lena and Mollie, E. C. Strickland, Mlle. Chester and dog, and Stewart Desmond and co.

John Dore and Minnie Lee are especially good with Williams' Imperials.

Emil Eden, orchestra leader at the Bon Ton, gave a musicale at his home here 7. It was a big success.

Emil Katzenstein, formerly orchestra leader of Keith's Union Square Theatre, New York, is now leader of the orchestra at the Hudson Theatre (Union Hill).

The Wolfe Tone Club, A. O. H., will celebrate at the Academy of Music 14 in a varied programme of music and speeches.

NEW ORLEANS.

John Drew—Rose Melville—The Blaney Company—Vaudeville—Concert.

John Drew in Jack Straw, supported by a competent co., including Rose Cochran, proved a good drawing card at the Tulane Theatre 8-13. Paid in Full 14-20.

Rose Melville, ever popular and attractive as Gus Hopkins, was the attraction at the Crescent Theatre 7-13. The personality of the actress and excellent quality of the play are the guarantees for the success of a play which the public seems never to tire of. Ray did considerable of the comedy work well. Texas 14-20.

The Kinkadee Burlesquers appeared at the Greenwald Theatre 7-13 and a large and competent co. given a good account of itself.

Keith's Broadway co. at Blaney's Lyric Theatre put on Deadwood Dick's Last Shot 7-13. Phyllis Gil-

NEW YORK THEATRES.

New York Theatres Under Direction of Sam A. and Leo Shubert, Inc.

HIPPODROME 4th Ave., bet. 4th St. and 5th St. Mat. Wed. & Sat. 2:15. Eves. 8:15. Regular Mat. Wed. and Sat. 2:15.

SPORTING DAYS

BALLET OF BIRLAND

BATTLE IN THE SKIES

18—All New Cinema Acts—20

MAXINE ELLIOTT'S THEATRE

4th St., bet. 5th Ave. & 6th Ave. Tel. 405 Bryant. Eves. at 8:15. Regular Mat. Wed. and Sat. 2:15.

THE MESSRS. SHUBERT ANNOUNCE

Charles Cherry

THE BACHELOR

ORIGINAL COMEDY BY CLYDE FITCH

HACKETT THEATRE 42d Street, West of Broadway.

JAMES K. HACKETT, Sole Lessee and Manager.

GRACE GEORGE

Assisted by FRANK WORTHING, in

A WOMAN'S WAY

By THOMPSON BUCHANAN

James McCall, in Life, says: "A Woman's Way" is the way to success for Grace George!

LYRIC 42d St. West of 5th Ave. Evenings 8:15

Matinee Wed. and Sat. 2:15.

Telephone 9216 Bryant

Blue Mouse

A Merry New-Aw by the Office Cat

I'm called "The Blue Mouse," but I truly can't see

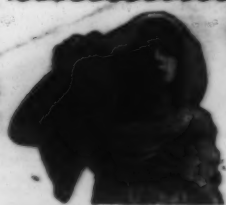
Maudie Odell, assisted by her six models, was seen in her newest posing act, The Maid at the Bath. A. already stated in Tina Minson, the stretch is simple and clean, and she has no doubt it will draw its own trade into it. Miss Odell is soon to better advantage than heretofore and the entire offering is vastly superior to her former one. Charles Sweet follows the intermission, and with clock-like precision he repeats the same old story, the same old tale, "stunts" in exactly the same order he has been doing for the past nobody knows how many years, and at the stated and stipulated moments the laughs roll up like the balls of a pin ball machine, and he pulls on the pull of the lever, to one who has seen the act twenty times a season for twenty-seven seasons. Get that brain of your's to work, Mr. Sweet, and give us something new. We admit it—something new we want, but we don't care to see the same old thing. But they like Mr. Sweet and his accommodating plan, and that is the why of it all. For review of James J. Jeffries' offering, see New Acts. The Musical Players' offering is also a double bill, and was well received, although they have nothing new to offer. The Pacific Trio of Equilibrists closed; and New Acts.

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE



ETHEL MAY

"THE MYSTERY GIRL"

Week March 7, Alhambra Theatre, Milwaukee, Wis. Second week—Hold over.

JACK ALLEN, Mgr.

Francesca Redding and Co.

In the success of the season

"HONORA"

By Chas. Lee Collier

KATHRYN MILEY

U. S. A. COMEDIENNE

In Vaudeville

Address United Booking Offices.

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

ROGER

MARION

GRAY and MILNOR

IN VAUDEVILLE

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

Busy Playing and Writing Cressy Sketches

Lives of great men all remind us that when time has swiftly flown, we may each of us be owning a Picture Theatre of our own.

MAYME REMINGTON

And Her Black Buster Nemes
NOW ON THE MORRIS CIRCUIT

Keep your eyes on this act! Something new all the time! Have you seen my black Salome? Permanent address, Hotel Gerard, West 44th Street, New York.

Sage MIDGELY and CARLISLE Gertie

IN VAUDEVILLE

Williams Circuit.



Joe Myra
Buster
Louise
Jingles

KEATON

I'll hike out West where land is cheap
And stake me out a claim
On the broad prairie where the wild flowers grow
And live on wild West game.
[Still continued.—Walt Terry guilty.]
EDDIE KELLER, Agent.

Member V. C. C.

Majestic, Atlanta, this week.

AGENTS AND PRODUCERS

ARMSTRONG, JAS. J. 1415 Broadway, New York

BENNETT, A. MILO, Randolph and Dearborn, Chicago. Dram. Exchange

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GUS EDWARD'S ENTERPRISES 1512 Broadway, New York

GRAY, THOS. J. Room 727, 1125 Broadway, New York

HART, JOSEPH New York Theatre Bldg., New York

HOMANS, GED. 1125 Broadway, New York

KELLER, EDW. S. 1125 Broadway, New York

LASKY, JESSE L. Hudson Theatre, New York

LEO, JOSEPH J. Dewey Theatre, 120 E. 14th St., N. Y.

LEWIS & POLACK Gayety Theatre Bldg., N. Y.

LOVENBERG, CHAS. Keith's Theatre, Providence, R.I.

MARINELLI (L.M.) H. B. Suite 912, 1125 Broadway, New York

NOLAN & MAGUIRE Room 957, 1402 Broadway, New York

MASON, JACK (Producer) Hotel Flinders, N. Y.

WEBER & ALLEN 1431 Broadway, New York

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WOOD, JOE 1255 Broadway, New York

FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Supremacy of the Press," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch. Lewis McCord's "Welly Jones' Soap," Devin & Elwood's "The Girl From Yonkers," Hatten & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSFUL.

Address 111 Fifth St., S. E., Washington, D. C.

FRED ZIETZ

Instantaneous and Continued Success as Snatcher in

Kennington's (London) Gorgeous Pantomime.

Fifth Season with Robert Arthur, Esq.

AT LIBERTY-SPRING. Eccentric Dancing Parts

BYRON and LANGDON

On ORPHEUM CIRCUIT

Until April 5th.

WILLIAM DILLON

The Man of 1000 Songs.

LAURA DAVIS DUNN

In My Virginia by Miss Dunn. "The best comedy drama act in vaudeville."—Stamford (Conn.) Advertiser.

ED. GRAY

"THE TALL TALE TELLER"

JOHN HYAMS and LEILA McINTYRE

A New Success.

JAS. and SADIE LEONARD

and RICHARD ANDERSON

In "When Oscar Saw Her."

KELLER MACK

"The Superstitious Man."

CHAS. F. SEMON

"THE NARROW FELLER"

HARRY B. S. STAFFORD & CO.

"MR. STEP'S STEP-SON"

Spring tour By Una Clayton

HOWARD TRUESDELL

AND COMPANY

En Route in Vaudeville.

WARD and CURRAN

"THE TERRIBLE JUDGE"

CLARENCE WILBUR

AND HIS TEN FUNNY FOLKS

Per. address, Hotel Albany.

CARSON and WILLARD

The Dutch in Egypt

V. C. C. March 15—Poli's, Springfield, Mass.

"CHARLEY CASE'S FATHER"

Written by Charley Case. CASE PUBLISHING CO., Lockport, N. Y.

W. H. MURPHY and BLANCHE NICHOLS

Present

THE SCHOOL OF ACTING

Their third sensational success

BOOKED SOLID—UNITED TIME FOR TWO YEARS

MARIE DANTON

"The English Mimic"

A Hit at the Colonial Last Week

This Week at the Orpheum, Brooklyn

CARTER AND FLORA DE HAVEN AND PARKER

Most Artistic Singing and Dancing Act in Vaudeville

JAMES J. MORTON

Vocalist in Vaudeville

Member V. C. C.

MISS JOSIE AINSLEY

Same as James J. Morton

VALERIE BERGERE

And Her Company

Repertoire of Playettes

Play "United" Time

HELLO!

SAY!!

LISTEN!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl

UNITED TIME

ALBERT SUTHERLAND, Mgr.

"Zit," in New York Journal, Nov. 7, 1908, said.

"If anybody will show me a more honest, upright, full-fledged, non-explosive original and all-at-home comedian, than

JAMES HARRIGAN

I will present him with a diamond pin."

Member V. C. C.

THOS. J. RYAN — RICHFIELD CO.

Booked Solid This Season

In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

The Brains and Genius of the Profession in the West on our Staff.

GILLESPIE and DAVIS

CLEVER LYRICS

AUTHORS

TUNEFUL MELODIES

Production: SONGS, PLAYLETS, SKETCHES and MUSICAL COMEDIES

Address, care M. WITMARK & SONS, Schiller Building, Chicago.

MONDA and RAYMOND GLENDOWER AND MANION

In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell

The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York. Lyric—Mobile, Ala., week March 2. Booked Solid until September

30 Weeks Old—20 Weeks Working HARLAN KNIGHT & CO.

"THE CHALK LINE"

Writer: UNA CLAYTON

S. A. PECK, Manager

Direction E. S. KELLER

CHARLES HORWITZ

Sketches, Playlets, Songs, Patter, etc., from the Horwitz Pen, are the Real Hits of Vaudeville. His record speaks for itself. Ask Fred Bowers and Co., Harry First and Co., The Chadwick Trio, Grace Emmett and Co., Walter Le Roy and Florence Clayton, Henry and Young, Coombs and Stone, and over one hundred other genuine successes. Horwitz material is always novel, new and original. CHARLES HORWITZ, Room 315, Knickerbocker Theatre Bldg., 1000 Broadway, N. Y.

W. S. CLEVELAND'S PRUDENTIAL VAUDEVILLE EXCHANGE

Singles 500-550-557 Knickerbocker Theatre Building. 1002 Broadway, NEW YORK

We Book Theatres, Clubs, Parks, Pairs, Hinks, Circuses, Airshows, Picture Houses. Treat All Alls. Control 500 Acts.

OUR EFFICIENT SERVICE INSURES SUCCESS OF YOUR ENTERPRISE. ASK ANYBODY

NEW DEPARTMENT Theatres, Parks, Booths, Sold, Leased, Operated. DRAMATIC BUREAU, N. Y. Agents: Knickerbocker, People, Henry, Franklin

MOVING PICTURE FIELD

REVIEWS OF NEW FILMS.

UNEXPECTED FEATURE FILM FROM THE VITAPHONE COMPANY.

A War Picture That Should Prove Very Popular—
Heavily Improved by Selig Company—The
United Film Work by the Seligraph with a
Remarkably Effective Situation Army Pic-
ture—Other Reviews.

The Horse's Head (Seligraph).—Clear photograph, very attractive stage setting, a pleasing story and the unusual ending of a child actress, are the chief features of this comedy. It is a story of a horse that is mistaken for a man, and the horse is mistaken for a man. The story is a comedy, and the horse is mistaken for a man. The story is a comedy, and the horse is mistaken for a man. The story is a comedy, and the horse is mistaken for a man.

The Wooden Leg (Seligraph).—This is rather the weakest comedy picture we have seen from this company in some time. It is a story of a man who is mistaken for a woman, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

Alf's Well That Ends Well (Pathe).—We are shown a picture of a man who is mistaken for a woman, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

When Love Will (Pathe).—This is a superior comedy picture, and it is a story of a man who is mistaken for a woman, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

The Showaway (Lubin).—If this story were not produced with such conspicuous unreality it might be a fair good comedy picture. It is a story of a man who is mistaken for a woman, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

The Millionaire (Gaumont).—A girl, thrown out of employment, is taken in by a young woman friend who is engaged to marry a blacksmith. The girl is mistaken for a woman, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

The Postal Clerk (Gaumont).—This is a neat little comedy picture telling of a wife whose husband, a postal clerk, refuses to buy her a ring. The story is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

Adventures of a Drummer Boy (Vitaphone).—Many a war picture, for which pretensions claim have been made, is inferior to this one in all essential respects. It is a story of a man who is mistaken for a woman, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

The Convict's Revenge (Pathe).—The scene of this picture appears to be laid in a penal colony where convicts are worked out of doors, not in chain gangs, as a subtitle in the film indicates, but without other restraint than the guards. The story is a comedy, and the man is mistaken for a woman.

The Canadian Winter Carnival (Edison).—This subject was substituted for the issue previously announced. The Star of Bethlehem, which was postponed for release to the following Friday, The picture is extremely interesting and instructive, including skating at the Mount Royal ski course, the merchants' parade in Montreal, ice

skating on the St. Lawrence River, snowshoes, tobogganing and skating.

The Seminole's Revenge (Kalem).—In these pictures the Seminole's life is shown in a way that is both interesting and instructive. The story is a comedy, and the man is mistaken for a woman.

The Runaway (Pathe).—The picture is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman. The story is a comedy, and the man is mistaken for a woman.

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FIRST LEGAL ACTION.

PATENTS COMPANY STARTS REPLEVIN SUITS TO RECOVER FILMS.

Licensed Films Held by Unlicensed Exchanges and Theatres Seized in Replevin Actions in New York, Pittsburgh and Chicago—Action Taken Under the Clause in Patents Company Contract with Its Exchanges.

The Patents Company took its first legal action last week to protect itself and its clients from the unauthorized use of licensed films by unlicensed theatres and exchanges. A number of replevin suits were commenced in New York, Pittsburgh and Chicago to recover films which are being exhibited or rented by unlicensed houses and exchanges. The replevin actions which were commenced March 12, are as follows:

In New York city: Lubin Manufacturing Company vs. George H. Klemm, George H. Klemm and Company, and Jefferson Amusement Company, 1740 Fulton Street, Brooklyn.

In Pittsburgh: Edison Manufacturing Company vs. Wonderland Theatre, Braddock, Pa., and Edison Manufacturing Company vs. Crystal Theatre, 800 Braddock, Braddock, Pa.

In Chicago: Ill. Sells Polyscope Company vs. Robertson and Normal of Lincoln Avenue, Chicago, Ill. Vitaphone Company of America vs. Chris. Rolandson, 437 Milwaukee Avenue, Chicago, Ill.

It is expected that these suits will be followed by others of a similar nature as the facts may warrant. Under the license agreements between the Patents Company and the licensed exchanges and theatres, the licensee agrees to indemnify the Patents Company against the loss of films.

The Patents Company has been advised by counsel that under the terms of the license agreement, an action of replevin will be in favor of the manufacturer against an unlicensed theatre showing licensed film, and that the particular film in the hands of the unlicensed theatre should be returned to the manufacturer, and held pending the determination of the action. It is also advised that the court will award the film to the manufacturer with the addition thereto of a sum to cover whatever may be the amount of the damages proven.

Licensed films were seized in unlicensed theatres as a basis of each of these actions, and the Patents Company announces that it will protect the interests of its licensees in all parts of the United States. The company requests all licensees to report promptly to it violations of this kind, giving the name and address of the unlicensed theatre showing licensed film, and the names of the film shown, together with the name of the unlicensed theatre.

For several weeks complaints had reached the Patents Company that smaller theatres in isolated places were using licensed film, though not carrying a license themselves. Other exchanges which were at one time licensed and later for cause cancelled followed the same practice. This will be stopped, officials of the Patents Company state, as it is determined to leave no stone unturned to protect those entitled to protection.

Hereafter, it is said, every unlicensed exchange will be compelled to return all licensed film to the manufacturer who always held all right and title in the film shown.

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COPYRIGHTING FILM STORIES.

"The Mirror's" Exclusive Discovery Was a Complete Surprise to Moving Picture Field.

The exclusive announcement in the last issue of The Mirror that the new copyright law covers moving pictures as dramatic compositions, was a complete surprise to the entire moving picture field.

The copyright bill became a law March 4, and on the same day many daily papers throughout the country published summaries of the new law. The law is in full force, and the moving picture field is clearly brought within the provisions of the law, but no paper, daily or weekly, discovered the important meaning of the change until The Mirror five days later.

Since the new law was introduced, the film industry has been in a state of confusion, and the importance of the matter until they read The Mirror. The importance of The Mirror's exclusive discovery is admitted on all sides, and it is conceded that the new law should have no difficulty in suppressing the damaging practice of "duping" films, as well as protecting their original subjects from piracy of all kinds. The obligation they will be under, on the other hand, of carefully avoiding piracy of stage plays or sketches, may be considered, relatively, a small matter.

The manner in which film makers or authors may bring their productions within the protection of the new law is pointed out by good legal authority to be as follows: Copyright the scenarios in the same manner that dramatic compositions are copyrighted.

NEW TALKING-PICTURE MACHINE.

The Cinephone, a synchronizing machine for pictures and phonograph records, which was recently introduced in England by the Warwick Trading Company, had its first exhibition in America last week at the Unique Theatre on Avenue A, and at the office of the Great Northern Film Company, Fourteenth Street.

The results were quite satisfactory. The synchronizing being almost perfect with an inexperienced operator. The records and films shown are not of a feature class, but Ben Nathan, who is in charge of the new machine in America, states that it can be supplied at a very low price. The records used are the regular Commercial records, and the films will be supplied at about the same price as other films. The machine, itself, is very simple, and should sell in America, he thinks, for about \$250.

Following is a list of the subjects shown: Rainbow, While Shepherds Watch Their Flocks, Bonnie Lockwood, I Fear No Fox, My Yiddish Boy, My Girl is a Yorkshire Girl, L'Apache Dance, Love Me and the World is Mine, I'm Afraid to Come Home in the Dark, Hope and Glory, Taxi Cab, Put Me Among the Girls, Little Eva, I Want You to See My Girl, Sue.

ANOTHER FILM D'ART.

The next Pathe film d'art will appear this Saturday, and is called The Return of Ulysses. The story was written by Jules Lemaitre, of the Academie Francaise, and the principal characters are taken by Mme. Bartet, MM. Albert Lambert, Delaunay and Paul Monnet, all of the Comedie Francaise, Paris.

SPECIAL TRAVEL LECTURES.

At the Union Square last week Basil Burwell started a series of travel lectures, with colored slides, made from photographs taken by himself. The first lectures were on the Yosemite Valley and Yellowstone Park. The slides are excellent and the lecture quite interesting, notwithstanding the halting delivery of the lecturer.

LICENSED FILM RELEASES.

Mar. 18.	(Bio.) I Did It, Mamma. Comedy.	342 ft.
" 18.	(Bio.) The Love of the Gods. Comedy	347 "
" 18.	(Pathe) Vanquish of the Clouds. (colored). Drama.	350 "
" 18.	(Pathe) Unusual Mischance. Comedy	354 "
" 18.	(Lubin) Cowboy Argument. Melodrama.	355 "
" 18.	(Lubin) Talked to Death. Comedy	355 "
" 18.	(Vita.) A Home at Last. Drama.	350 "
" 18.	(Vita.) A Cure for Rheumatism. Comedy	375 "
" 18.	(Gaumont) Innocent, but Found Guilty. Drama.	750 "
" 18.	(Gaumont) (Kleine) Musician's Dream. (colored)	355 "
" 18.	(Edison) A Midnight Supper. Comedy	355 "
" 18.	(Edison) Love Is Blind. Comedy	355 "
" 17.	(Pathe) The Ringed Finger. Drama.	350 "
" 17.	(Pathe) Jealous Husbands. Comedy	341 "
" 17.	(Urban-Eclipse) (Kleine) Master Gun Shopper.	351 "
" 17.	(Urban-Eclipse) (Kleine) Three Colored Mountain Climbers.	353 "
" 17.	(Urban-Eclipse) (Kleine) Cremation on River Ganges.	175 "
" 17.	(Edison) The Road Agents. Drama.	1,000 "
" 18.	(Bio.) The Voice of the Violin. Drama.	975 "
" 18.	(Selig) Boots and Saddles.	1,000 "
" 18.	(Lubin) Reforming a Husband. Comedy	350 "
" 18.	(Lubin) Uncle Sam's Courtship. Comedy	350 "
" 18.	(Kalem) The Cracker's Bride. Drama.	750 "
" 19.	(Kalem) Hungry Hank's Hallucination. Comedy	125 "
" 18.	(Pathe) Tommy's Own Invention. Comedy	442 "
" 19.	(Pathe) School Children. Comedy	442 "
" 19.	(Edison) The Star of Bethlehem. Biblical	950 "
" 20.	(Vita.) A Friend in the Enemy's Camp. Drama.	425 "
" 20.	(Vita.) An Irish Lass. Drama.	425 "
" 20.	(Pathe) Return of Ulysses. Greek Legend	950 "
" 20.	(Gaumont) (Kleine) The Survivor's Story.	195 "
" 20.	(Gaumont) (Kleine) Secretary's Revenge.	750 "
" 22.	(Bio.) The Deception. Comedy.	442 "
" 22.	(Bio.) And a Little Child Shall Lead Them. Drama.	340 "
" 22.	(Pathe) Eliza of Dreams. Trick Comedy.	355 "
" 22.	(Lubin) The Day of the Dog. Drama.	710 "
" 22.	(Lubin) Our Ice Supply. Science.	350 "
" 22.	(Vita.) Cohen at Coney Island. Comedy	350 "
" 22.	(Vita.) Cohen's Dream. Comedy	355 "
" 22.	(Edison) Struggling Players. Drama.	500 "
" 22.	(Gaumont) (Kleine) Pocket Policemen. Comedy	374 "
" 22.	(Gaumont) (Kleine) Japanese Magic.	325 "
" 24.	(Pathe) Chivalrous Beggar. Drama.	341 "
" 24.	(Pathe) We Must Have a Butler. Comedy	375 "
" 24.	(Pathe) New Cut Roads to Mt. Rushmore. Drama.	344 "
" 24.	(Urban-Eclipse) (Kleine) I Have Lost Toby. Comedy.	402 "
" 24.	(Urban-Eclipse) (Kleine) Mr. Pallet Goes Landscaping. Comedy.	402 "
" 24.	(Edison) An Energetic Street Cleaner. Comedy.	401 "
" 24.	(Keaney) A Midnight Disturbance. Comedy	325 "
" 25.	(Bio.) A Junior's Mistake. Drama	355 "
" 25.	(Selig) (Title not reported).	355 "
" 25.	(Lubin) A Just Reward. Drama.	645 "
" 25.	(Lubin) Mad Dog. Comedy.	322 "
" 25.	(Kalem) The Mysterious Double. Drama	355 "
" 26.	(Edison) A Cry from the Wilderness. Drama	900 "
" 26.	(Pathe) Maid and Millionaire. Drama	355 "
" 27.	(Pathe) Johnny Worthless. Comedy	355 "
" 27.	(Vita.) King Lear. Drama.	530 "
" 27.	(Pathe) Life on a French Training Ship. Educational.	305 "
" 27.	(Pathe) The Warden's Nightgown. Trick Comedy	340 "
" 27.	(Gaumont) (Kleine) Across the Border. Drama.	355 "

THE CENSORSHIP PROPOSITION.

Importance of Proposed Movement in New York Greatly Exaggerated.

Considerable exaggerated daily press publicity has been given a movement for censorship of films by private board of censors representing the People's Institute and other civic bodies and an organization of moving picture people known as the Association of Moving Picture Exhibitors of New York State. The association referred to is not largely representative of the New York moving picture exhibitors, having no connection with the organization of which William Fox was recently elected president. It is composed for the most part of managers of independent theatres, and Dr. G. L. Lumberger is the leading spirit. An arrangement was made between Dr. Lumberger's association and John Collier, secretary of the drama and music department of the People's Institute and others to organize a board of censors, who should pass on films.

It is said that certain independent film dealers had consented to abide by the decision of this board and that the Patents Company also had the matter under consideration. At the Patents Company office it was stated that an invitation had been received by the company from the proposed board to participate and that it would be given careful attention, as the company is always deeply interested in any movement intended to elevate and improve the moving picture business.

From another source THE MIRROR hears the prediction that while the Patents Company and the independent manufacturers would welcome impartial and intelligent censorship of films if it is practicable, it is hardly likely that the board named above would be acceptable on account of the connection with it of independent exhibitors.

The matter of film censorship as a general proposition, in one that manufacturers look on with fear and apprehension, not because they desire to issue objectionable films, but because of the immense power censors have for levying blackmail. After a manufacturer has produced a picture costing several thousand dollars, a corrupt or prejudiced censor can render the film valueless. Manufacturers much prefer to censor their own films and produce nothing that can properly be cause for offense. For some time past, unusual care has been exercised by all American makers in the character of their output, so that scenes of violence and objectionable exhibitions of crime are now very rare.

INTERNATIONAL COMPANY'S RELEASES.

A Large Number of Subjects Announced for Release March 22.

There were further exhibitions in New York last week of sample films imported by the International Projecting and Producing Company of Chicago. The exhibitions took place at a picture house known as Unique Theatre No. 2, located at 108 Avenue A, and was held at the instance of Alfred Haratu, of Haratu and Company, Eastern agent of the International Company. Six reels were shown Wednesday, seven on Thursday and five Friday. Other exhibitions will follow later, but none have as yet been announced. In the meantime no regular releases to exchanges have been made, although it is now stated by the company that a large number of subjects will be released March 22. Following is the list as furnished by Haratu and Company to THE MIRROR:

Marriage, The Hawk, Duplicate Cases, Louis XVII, House of Disagreement, Removing, Matrimonial Agency, For Honor, Magic French Horn, Runaway Dog, Recommended Servant, Chastel Movement, Irreversible Woman, Five Minutes Interview, The Statue Inheritance, Maternal Protection, High Fame, Mail Carrier's Daughter, all made by Lux; Taming a Husband, A Borrowed Suit, The Dragon, Compassion, Mother-in-Law Too Kind Hearted, Briguet, Chasing the Father, The Ghost, The Statue, The Messenger, Rifle Bill No. 5, Dream of the Feast, Le Fiercer, United by Misfortune, The Chambermaid and the Dwarf, The Prophecy, Service of a Friend and State Secret, all by Reliance; Hat Making, Living Statue and Two Fathers, all by Aquila; Shooting the Rapids in Japan, Tylda and Her Lions, in the Land of the Hindus, Procession in Japan, Ecological Gardens and Follies, King of Fishes, all by Raleigh and Robert; Italian Cavalry Massacre, by Italia; Follies of the World to Commit Suicide, by Italia; Mail Carrier's Daughter, Master and Servant, and Royalist's Wife, all by Hepworth; How the Coter sold His Seeds, by Cricks and Martin, and Phantom Games, by Warwick.

FEATURING OLD SUBJECTS.

"The Mirror's" Suggestion Meets with Approval in Many Quarters.

Manager Fynes, of the Union Square and other Keith and Proctor moving picture theatres, displayed considerable interest in the suggestion advanced last week in THE MIRROR that a policy of repeating old films that had proven popular, might be profitably undertaken, by advertising the subjects in advance and treating them as features to be retained on exhibition for stated periods of three days or a week. Other managers have expressed similar opinions, but the difficulty is pointed out that such a plan would have to be adopted on a systematic basis, with stereotypical slides or other means of advertising provided for each film, and definite schedules of service prepared, so that managers would know in advance what subjects they were to have.

This, however, would not appear to be an insurmountable obstacle. Good copies, unutilized, would be required, but the prices of such copies are not as high as the rental agents as new issues, and there should be good demand for certain selected subjects. In this way the best films would have a chance to be seen by those who may have missed them on their first exhibition and could be made strong drawing features for theatres.

OTHER INDEPENDENT RELEASES.

The Chicago Film Exchange has issued film illustrating the inauguration of President Taft at Washington March 4. The full subject is two reels in length, but a condensed film is issued in one reel for the benefit of those exhibitors who desire the shorter length. Other releases last week by the Chicago Exchange and allied independent exchanges, as follows: The Royal and the Globe have been announced as follows: Provisional Chance, For the Motherland, Arrival at the Village, Alcoholic Doctor, Medieval Episode, Grand Maneuvers, Story of Every Day, Scenes of Monaco, Chance of Life, Saloon in 1850, Wanted, a Colored Servant, Love and Motherland, He is a Cousin Who Eats the Truffle, Father and Son, Episode in Boer War, Good Excuse, Hurricane of Love, Widow to Console, Giordano Bruno, Farscopia, Love Letter. All are Italia films, recently imported.

PROPOSED NEW YORK ORDINANCE.

The new ordinance which is being considered by the New York Board of Aldermen fixes a special license of \$250 per year for moving picture theatres, and permitting houses to keep open seven days in the week. A public hearing was granted to advocates and opponents of the measure at the City Hall Friday. Cannon Chase and other clergymen opposed the Sunday opening, but John Haynes Holmes, of the Church of the Messiah, took the opposite view.

SELIG'S NEXT FEATURE.

The Selig release for this week, Boots and Saddles, is said to be a specially strong Western melodrama, produced in a manner that may be called extra elaborate, even for the Selig Company, which is noted for its elaborate work. It is a story of army life on the frontier about 1870, and includes battles with Indians, in which the Indian characters are taken by genuine redmen.

TWO MORE EXCHANGES OUT.

The Patents Company on March 12 canceled the license of the Wonder Film Exchange, which consisted of the Pennsylvania Film Exchange, both of Pittsburgh, and made formal demand for the return of all films delivered to them since Feb. 1, according to the terms of the license contract.

THIS WEEK'S KALEM ISSUES.

The next Kalem reel has two subjects, a thrilling melodrama, The Croaker's Bride, telling of the fate of an unfaithful wife, and a comedy picture called Hungry Hank's Hallucination. The dramatic subject is one of the Florida series.

MOVING PICTURE NOTES

Interesting Items of News from Moving Picture Theatres the Country Over.

In addition to the regular picture show 3, 4, Carl Schwartz, proprietor of the Majestic, Burlington, N. J., put on an inauguration novelty, which consisted of tableaux depicting the occasion, with the Goddess of Liberty featured and the introduction of appropriate songs that were pleasingly rendered by Arthur Pettit. This special feature drew forth comments of praise for the up-to-date methods of the management. The Orpheum, in New York, has added first-class vaudeville to its programme, and the acts are supplied by the Capital City Amusement Company, Des Moines. Comedy and Comedy, Ines and Vlad were

the headliners last week. The King Sisters held the house for three nights of this week. The house is filled at every performance.

The Clement Theatre, at Dover, N. H., continues to draw good business, Feb. 28-4. The following played: Brahms Diamond, Choosing a Life Partner, On a Little Thing, Stripped, Days, Old Virginia, Sporting Days in the South, The Laplanders, News and Her Goss, The Hand, Gendarmes' Horse, Les Blochets, Women Chauffeurs, Butler's Revenge, Musician's Love Story, and A Mother's Love. The City Company have passed the ordinance for the licensing of theatrical and dramatic entertainments and other shows, and prohibiting Sunday performances, and the Clement was dark 7 in consequence.

At the Theatre, Syracuse, N. Y., The Mad Miner and The High Diver were featured 3-11. F. A. Rogers sang "When I Look Into Your Eyes." At the Hippodrome The Bird in the Cage (talking) and Alice Lloyd's songs and Collins and Harlan (comerography) were hits. Mandy Lane was the main feature. At the Novelties with Taft in Panama and Evangeline were the principal pictures.

The Hippodrome, in Zanesville, Ohio, conceded to be the handsomest moving picture theatre in the State, was opened March 11.

The Marvin Theatre, Winston-Salem, N. C., had an excellent bill the past week, which consisted of Daniel, the Man of Mystery, in his vaudeville attraction, and also the latest motion pictures.

The Opera House, in Newport, R. I., offered moving pictures and vaudeville 8-11 to good business. The bills included Alma Dingwall, Masonry and Tremont, Daniel and Farr, George Alexander, the Pamphir Four, and a good variety of films. At the Star the feature film last week was the inauguration of President Taft. Business was good. At the Bijou moving pictures and illustrated songs drew well. Taft in Panama was the feature picture.

Wren's moving picture house, in Hoboken, N. J., is drawing big crowds 8-11 with the following interesting films: Episodes of the Black Plague, Where is My Wandering Boy To-Night, The New Government, and numerous other views.

The programme of motion pictures at the Bijou, in Providence, R. I., included The Poor Musician, The Fighting Parson, The Wrong Burglar, A Perpetual Proposal, Love Me, Love My Dog, and A Game of Chess. William B. Arnold appeared for the first time in illustrated songs, and was well received. The New Government was the feature picture. Among the other films were: The Criminal Hypnotist, The Chinaman, These Boys, Bernard Pailley, also Jack Kammerer, and the Nickel Quartette in illustrated songs. A good vaudeville bill was in order at the Secor by Secor, with the following: The Marimba, Guatemala Band, James J. Byrne, Henderson and Thomas, Lillian Leslie, also a fine line of new and interesting films.

The Fanny Theatre on Peachtree Street, Atlanta, Ga., opened March 6. It is a new house built especially for moving pictures and cost \$10,000.

Frank Thelen, proprietor of the Star Theatre, at Aurora, Ill., now operating as a picture house, will return to vaudeville after March 7. Mr. Thelen will still continue in the picture business, however, by opening on the same date a new and attractive theatre called the Palace, with a seating capacity of 800, being modern in every detail. Over \$5,000 have been invested in the new theatre.

The Bijou, a new vaudeville and picture house seating 350, opened in Hammond, Ind., recently to a. R. O. for ten performances. This is the fourth moving picture house in this city, and all are doing large business.

Two new moving picture theatres are in course of erection in Carbondale, Pa., and there is every indication that they will draw good business.

Dorcas and Frost, who are well known in the moving picture world, have leased Kuckelbrocker Hall, situated on one of the main streets, and in the shopping district of Glen Falls, N. Y. These enterprising young men are making many improvements in the building, and the work is well under way. The policy of the house will be vaudeville and motion pictures. The seating capacity will be about 600.

John Rosenthal, manager of a number of moving picture houses in Dubuque, Ia., recently opened a new model picture theatre, called the Napoleon, which is said to be one of the coolest and most attractive in Dubuque. Another house, known as the Novelties, was opened on the same night.

The Blue Theatre, a new \$12,000 moving picture house, which Charles Hlin, has recently opened in West Hoboken, gives two and half hour shows, consisting of vaudeville and pictures and is doing a good business.

IN BROOKLYN THEATRES

The attraction this week at the Montauk Theatre is Fritz Schiff in The Prima Donna. Next week, Billie Burke in Love Watches.

William Faversham in The World and His Wife is seen at the Grand Opera House. The Three Twins next week.

At the Broadway Theatre Rose Stahl appears in The Chorus Lady. The Man of the Hour follows.

Granatnik is produced this week at the Majestic by a very capable company, at the head of which is Atkins Lawrence. Others prominent are Viola Portague, Milton Nobles, Jr., Selmar Romaine and Lena Arland. Williams and Walker in Bandanna Land next week.

The offering this week at Blaney's Theatre is Hollis and His Mule, Mand.

The Wizard of Oz is drawing well at the Folly Theatre. Next week, in Old Kentucky.

STOCK COMPANIES.

Corse Payton's Players at the Lee Avenue Theatre appeared last week in a very attractive production of Her Majesty, which had never before been seen in Brooklyn. The theatre was crowded at every performance, and the audience Monday night was intensely interested from start to finish. The cast was: Hugo Miller, Louis Leon Hall; Baron Hausmann, Joseph Girard; Goldharshheim, Arthur Evers; Englebert, Leo Sterrett; Cassimar, Claude Payton; Colonel Gorda, Frank Armstrong; Max Hartung, John Gray; Papa Schmidt, Albert Warburg; Hilda, Franz Fuchs; Clara, Edith Miller; Benar and Big Pauline, Charlotte Wade; Daniel, Lisa; Grace Fox; Agatha, Lillian Stuart; Nana, Eleanor Widom, and Honora, Minna Phillips. This week, Mrs. Lodiagwell's Boots, company, at the Crescent Theatre.

After a week in serious drama, appear this week in a revival of The Man from Mexico. G. A. Forbes, who plays the principal role, more than makes good. Other parts are capably handled by Arthur Buchanan, Wallace Fennell, Ben F. Wilson, Charles Schofield, and Jessie McAllister. Next week, in Missouri.

Nobody's Claim is presented this week by the Gotham company at the Gotham Theatre. Emma Bell has the role of the mountain girl, Madeline, and gives a pleasing performance. William C. Holden is seen to advantage as Ward Devereaux and Boyd Nolan has the part of McWoddigan. Next week, The Man from Mexico.

BURLESQUE.

The Bowery Burlesques appear this week at the Olympic Theatre in Two Much Issues, in which Ben Jansen plays the principal role. At the head of a very attractive olio is the Durio Opera Trio.

Billy and Woods' Big Show, with the New York Stars, offers the entertainment this week at the Gaiety Theatre. The olio includes Gus Schell, Spader Johnson, and Amos Abou Hamid Troupe.

Girls of the Moulin Rouge, at the Star Theatre this week, appear in A Night in New York. La Retilla, a Spanish dancer, is the special feature of a good olio, which includes Charles Howard.

At the Empire this week Uncle Sam's Belles company presents The Americans Abroad and The Disputed Check. Pearl Stevens, George Sculson, Dan Gracey, and Frank Fennell are in the cast.

VAUDEVILLE.

Orpheum: May Irwin in Mrs. Peckham's Carouse, Marie Dainton, Jessie Lasky's Night on a Houseboat, George Mozart, Midgety and Carlisle, Willy Pantzer Troupe, Boothblack Quartette, Willis and Hansen, and others.

Fulton: Laurence Irving and Mabel Hackney, the Three Lloyds, Fred Fisher, assisted by Maurice Burkhardt; Eugene O'Rourke, Mitchell and Cain, Stewart Sisters, Spiller Musical Bumpers, and Blanche Baird.

Greenpoint: Annette Kellermann, Bert Ootie and company, Dorothy Sisters, Lucie and Lucie, Hal Merritt, Holden's Mannikins, Pantzer Trio, Anderson and Guinea, and others.

Keeney's: The Hook, the Plotter, Haight and Dean, Jack Elliott, the Harringtons, Taylor and Fabian, Conway and Barnes, and new motion pictures.

Bijou: Four Lakras, Dick and Alice McAvoy, Clotilde and Montrose, Bert Danson, Lang's Gotham Four, Musical Parshley, W. R. Davis, Connolly and Bannan in The Battle of Too Soon, and the Bijou scope.

Columbia: Sevengals, the hypnotist, and several other excellent acts.

VAUDEVILLE JOTTINGS.

George W. Day replaced Finlay and Burke at the Fulton Theatre, Brooklyn, last week, owing to the illness of the latter team.

Ethel Levy is announced as one of Martin Beck's Summer attractions over the Orpheum circuit for a thirty weeks' tour.

Low Dockstader's Minstrels entertained the Senate Chamber at Raleigh, N. C., March 9, to their great appreciation and interest.

Schultz Edwards in a new sketch, entitled A Monday Morning Business, in Vaudeville, will open at the Garrick Theatre, Wilmington, Del., next week. Grace Grindell, formerly one of These Four Girls, will have the soloette lead.

Edward Jolly and Winifred Jolly, who appeared last week at the Shubert Theatre, Utica, in The Piano

BIOGRAPH FILMS

TRADE MARK

Released March 15th, 1909

TRADE MARK

THE LURE OF THE GOWN

Showing the fascinating influence of a masterpiece of dressmaker's art. It lures away the sweet heart of a pretty little street singer, until she herself becomes possessed of a creation that eclipses it and then—well, it is the old story, "fine feathers make fine birds."

Length 547 feet.

I DID IT, MAMMA!

A very pretty little story of a child's confession of a deed she sees another about to be punished for.

Length 342 feet.

Released March 18th, 1909

THE VOICE OF THE VIOLIN

Romance of a Poor German Music Teacher

Herr Von Schmitt, a young musician, imbued with communistic principles of socialism, falls in love with his pupil, a wealthy heiress. His suit spurned, he becomes a full-fledged anarchist and is chosen as one of the assassins of a monopolist. Through the hearing of one of his violin compositions he discovers that the place is the residence of his former pupil and so begs his companion to desist, which brings about a conflict in which he is overpowered and bound, with the lighted fuse of the bomb slowly burning towards disaster. He manages, however, to crawl over and extinguish the fuse with his teeth, thereby saving the girl, her family and himself. This act of heroism wins for him the love of the girl and consent of the father.

Length 978 feet.

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4 NEXT ISSUE
TO BE RELEASED WEEK OF MARCH 14TH

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THE ARTIST'S MODEL'S SWEETHEART Comedy Length about 400 feet.

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Teacher, has brought suit against E. P. Bailey and Co., publishers of "The Observer," for \$20,000 damages for unjust criticism. "The Observer" it is claimed, stated "The audience is asked to get in and whistle to cover up the deficiencies of the act."

Madge Hughes, assisted by Eddie Clark opened at Keith's, Woonsocket, R. I., last week in her sketch, The Soul and the Heel.

Freeman Bernstein, of New York, has secured a lease of the Park Theatre in Bayonne, N. J. He will open at an early date with vaudeville. Manager Bernstein ran the Park Theatre several years ago. It is reported that Mike Donlin will remain in

CHAIRS

Folding Steel Opera Chairs, all kinds, Fireproof Seating, Rugs, since Grills and Wire. Repairing.

New York Steel Production Co., Newark, N. J.

The U. B. O. have established an office in Boston. It is announced, with W. H. Walsh as manager.

Percy G. Williams returned from his trip to Florida last Thursday, March 11.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

ADAMS, NAUDS (Charles Frohman, mgr.): New York city Dec. 22—Indefinite.
ALLEN, VIOLA (Lieber and Co., mgrs.): Chicago, Ill., Feb. 12-March 27.
ANGEL AND THE OX (Geo. B. Edwards, mgr.): Montreal, P. Q., 15-20.
ARLSON, GEORGE (The Devil; Harrison Grey, mgr.): St. Louis, Mo., 15-20, New York city, 22-27.

IMPROV OF KITTY (C. S. Williams, mgr.): Cambridge, O., 19, Cambridge 20, Newark 22, 23, Milwaukee 24, Orrville 25, Wooner 26, Mansfield 27, **AN TOLD IN THE HILL** (W. H. Mason, owner): Decatur, Ga., 18, New Haven 17, Chicago City 15, Chicago 16, Austin, Minn., 20, Spring Valley 21, Preston 22.
AT CRIPPLE CREEK (R. J. Carpenter, mgr.): Cleveland, O., 18-20, Detroit, Mich., 21-27.
BACHELOR (J. H. O'Neil, mgr.): Chicago, Ill., New York city March 15—Indefinite.
BACHELOR'S HONEYMOON (Oakes and Gilson, mgrs.): Marlow, Okla., 18, Lawton 19.
BANKER'S CHILD (Harry Shubert, mgr.): West Valley, N.Y., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
BARKYORK (Ethel, Charles Frohman, mgr.): Boston, Mass., 1-30, Manchester, N. H., 32, Lewiston, Me., 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
BATER, BLANCHE (David Belasco, mgr.): New York city Sept. 21-April 8.
BELLEVUE KYLIE (David Frohman, mgr.): Chicago, Ill., 18-19, March 27.
BEN HUR (Klaw and Erlanger, mgrs.): Minneapolis, Minn., 16-17, St. Paul 18-20, Duluth 22-24, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
BIG JIM (Gordiner Bros., mgrs.): Alexandria, Va., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
BILLY THE KID (Chas. H. Wuerz, mgr.): Albany, N. Y., 15-17, Youngstown 18-20, Erie, Pa., 22-24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
BLACK RUTH (Neil Tawney, mgr.): Louisville, Ky., 14-20.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Buffalo, N. Y., 10-20, Washington, D. C., 22-27.
BLUE MOON (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—Indefinite.
BREWSTER'S MILLIONS (Frederick Thompson, mgr.): Winstler, Man., 18-20.
BREWSTER'S MILLIONS (Frederick Thompson, mgr.): New York city March 8—Indefinite.
BUT IN ARIZONA (J. L. Veronee Amusement Co., mgr.): Des Moines, Ia., 14-17, Kansas City, Mo., 21-27.
BURKE, BILLIE (Charles Frohman, mgr.): Washington, D. C., 15-20, Brooklyn, N. Y., 23-27.
CARTER, MRS. LESLIE: New York city Jan. 2—Indefinite.
CHAPIN, BENJAMIN (W. A. Brady, mgr.): Buffalo, N. Y., 15-20.
CHILD OF THE REGIMENT (Chas. E. Blum, manager Co. mgrs.): Boston, Mass., 15-20.
CHOIR SINGER (W. E. Nankville, mgr.): Clearfield, Pa., 10, Philadelphia 17, Honesdale 18, Huntingdon 19, Altoona 20, Erie 21, Lockport 22, Elmira 23, Buffalo 24, Milwaukee 25, Duluth 26, Danville 27.
CLANSMAN (George H. Brennan, mgr.): Evansville, Ind., 16, Belleville, Ill., 17, Columbia, Mo., 18, Pekin, Kan., 19, Holton 20, Junction City 21, Lawrence 22, Newton 23, Wichita 24, Independence, Kan., 25.
CLARK, FREDERICK (Willis and Coogrove, mgrs.): Phoenix, A. C., 10, Greenwood 17, Grand Forks, N. D., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
COLLIER, WILLIE (Charles Frohman, mgr.): New York city Nov. 23—Indefinite.
CONFLICT: Plainfield, N. J., 22.
CONVICT 999 (A. H. Woods, mgr.): Birmingham, Ala., 15-20, Atlanta, Ga., 22-27.
CORRETT, J. J. (H. B. France, mgr.): Hamilton, O., 15, Columbus 22-24, Dayton 25-27, Cleveland 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
COUNTY SHERIFF (G. E. Wes, mgr.): Rockford, Ind., 16, Crawfordville 17, Montfort 18, Kokomo 19, Logansport 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): St. Louis, Mo., 14-20.
COWBOY GIRL (Kilroy and Britton, mgrs.): St. Louis, Mo., 15-17, Philadelphia 18, 19, 20, 21, 22, 23, 24, 25, 26, 27

HENDERICKS, BEN (Wm. Gray mgr.): Traverse City, Mich., 17, Manistee 18, Big Rapids 19, Muskegon 20.

HIDDEN HAND (R. S. Braghton mgr.): Sullivan, Ill., 17, Monticello 18, Benton 19, Saybrook 20, Hoopeston 21, Farmer City 22, Bloomington 23.

HILLIARD, ROBERT (Frederick Thompson mgr.): Albany, N. Y., 16, Newburgh 17, Poughkeepsie 18, Hudson 19, West Point 20, New York 21, Orangeburg 22, New Rochelle 23.

HOLT CITY (Coast Le Conte and Fletcher, mngs.): Washington, Kan., 17, Marysville 18, Hiawatha 19, Nebraska City 20, Omaha 21-23, Lincoln 24, Beatrice 25, Hastings 26.

HOOGLAND AND HUNTER "MAUD" (Gus Hull mgr.): Brooklyn, N. Y., 15-20, Paterson, N. J., 21-23, Wilmington, Del., 25-27.

HUMAN HEARTS (Eastern): W. E. Nankerville, mgr.: Fort Hamon, Ont., 17, Catteral 18, Tilconaburg 19, Guelph 20, Woodstock 21, Galt 22, Hamilton 23, Brantford 24, Hamilton 27.

HUMAN HEARTS (Southern): W. E. Nankerville, mgr.: Garrett, Mich., 17, Holden 18, Milan 19, Pontiac 20, St. Albans 21, Jackson 22, Greenport 23, Ann Arbor 24, Howell 25, Concord 26, Coldwater 27.

HUMAN HEARTS (Western): W. E. Nankerville, mgr.: Bradl, Ill., 17, Hawlin 18, Hoopston 19, Ottawa 20, Aurora 21, Chicago 22, Fairbury 23, Mendota 24, Geneva City 25, Galeburg 26, Paxton 27, Muscatine 28.

IN OLD KENTUCKY (A. W. Dingwell, mgr.): Washington, D. C., 15-20, Brooklyn, N. Y., 21-27.

IN THE PICK OF TIME (F. F. Sullivan, mgr.): Chicago, Ill., 16-20, St. Louis, Mo., 21-27.

IN WTOMING (H. E. Pierce and Co., mgrs.): Wilkes-Barre, Pa., 18, 17, Scranton 19-20, Philadelphia 21.

IT'S NEVER TOO LATE TO MEND (A. J. Spencer mgr.): Louisville, Ky., 14-20, Cleveland, O., 21-27.

JAMES LOUIS (Wallace Munro, mgr.): Rochester, N. Y., 15-17, Toronto, Ont., 22-27.

JANE MYRE (Ossat): Grand Falls, Maine, 17, Portland, Me., 18, Bangor 19, Calais 20, Brewer 21, Ellsworth 22, Bangor 23.

JEFFERSON, JOSEPH AND WILLIAM W. (R. W. Donalds, mgr.): Charlotte, N. C., 17, Salisbury 18, Winston-Salem 19, Greensboro 20, Goldsboro 21, Raleigh 22, Danville, Va., 24, Roanoke 25, Lynchburg 26, Richmond 27.

JEFFERSON, THOMAS (Wm. L. Malley, mgr.): Des Moines, Ia., 17, Pittsburgh, Pa., 23-27.

KALICH, BERTHA (William Grey Flake, mgr.): Pittsburgh, Pa., 20, Real City, N. J., 21-27.

KATONAH (Wm. K. Sparks, mgr.): Milwaukee, Wis., 14-20, St. Paul, Minn., 21-27.

KIDNAPPED FOR A MILLION (E. R. Perry, mgr.): Willow Springs, Mo., 17, Cabool 18, Mountain View 19, Mansfield 20, Nevada 21, Lewisport 22, Lancaster 23, Rich Hill 24, Carthage 27, Duenweg 28.

LACKAY, WILTON (Liebler and Co., mgrs.): New York city Dec. 31—Indefinite.

LENA RIVERS (Barton Nixon, mgr.): Bruning, Neb., 17, Friedman 18, Howard 19, Ottumwa 20, Stromsburg 21, Kearney 22, David City 24, Madison 25, Stanton 26, Norfolk 27.

LENA RIVERS (Eastern): Barton Nixon, mgr.: Nicholasville, Ky., 17, Lexington 18, Cincinnati 19, Winchester 20, Mayville 21, Portsmouth, O., 27.

LENA RIVERS (Western): Barton Nixon, mgr.: Canton, Ill., 17, Peoria 18-20, Bloomington 21, Farmington 22, Decatur 23, Paducah 24, Evansville 25, Louisville 26, Louisville 27.

LEWIS, ADA (Liebler and Co., mgrs.): Chicago, Ill., 14-April 8.

LION AND THE MOUSE (Henry B. Harris, mgr.): Kansas City, Mo., 14-20, Omaha, Neb., 21, Chicago, Ill., 22, Yankton, S. Dak., 23, Mitchell 24, Sioux Falls 27.

LION AND THE MOUSE (Henry B. Harris, mgr.): Tulsa, Okla., 17, Bartlesville 18, Coffeyville 19, Needham 20, Webb City, Mo., 21, Joplin 22, Springfield 23, Hannibal 24, Scott, Kan., 25, 18, Chanute 27, Pittsburg 28.

LITTLE PROSPECTOR (Frank G. King, mgr.): Springfield, Tex., 17, Sweetwater 18, Hamlin 19, Stamford 20, Anson 21, Paris 22, Seymour 24, Verdun 25, Chubbuck 26, Childress 27.

MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—Indefinite.

MAN OF THE HOUR (Central): Brady and Grissom mgrs.: New York city Aug. 27—Indefinite.

MAN OF THE HOUR (New England): Brady and Grissom, mgrs.: Jersey City, N. J., 15-20, Brooklyn, Y., 23-27.

MAN OF THE HOUR (Midland): Brady and Grissom, mgrs.: New York city Aug. 17, Urbana 18, Bellefontaine 19, Cambridge 20, Coshocton 23, New Philadelphia 24, Massillon 25, Akron 26, Canton 27.

MAN OF THE HOUR (Western): Brady and Grissom, mgrs.: Chattanooga, Tenn., 18, Decatur 19, Frankfort 23, Lexington 24, Owensboro 25, Henderson 27.

MANN, LOUIS (W. A. Brady, mgr.): Ft. Worth, Tex., 17-19, Dallas 20, Austin 21, San Antonio 22, Houston 23, Galveston 27.

MANNERING, MARY (Sam S. and Lee Shubert, mgrs.): Washington, D. C., 15-20.

MANTILL, ROBERT (Wm. A. Brady, mgr.): New York city Aug. 17—Indefinite.

MARLOWE, JULIA (Sam S. and Lee Shubert, mgrs.): New York city Feb. 15-March 27.

MASON, JOHN (Sam S. and Lee Shubert, mgrs.): Boston, Mass., Feb. 15-March 20.

MATINEE (J. E. Jackson, mgr.): New Britain, Conn., 18, Peabody 17, Marion 18, Herington 19, Ballina 20, McCracken 21, La Crosse 23, Holmdel 24, Great Bend 25, Sterling 26, Hutchinson 27.

MEADOW BROOK (W. A. Brady, mgr.): New York city, March 17, Lexington 18, Bedford 19, Lynchburg 20, Farmville 22, So. Boston 23, Melville, Rosek (J. R. Sterling, mgr.): Chicago, Tenn., 17, Knoxville 18, Lexington, Ky., Louisville 23-27.

MELVILLE, ROSEK (J. R. Sterling, mgr.): Pittsburgh, Pa., 15-20, Indianapolis, Ind., 21-24, Peoria, Ill., 25.

MERRY NEW YORK MAID Joseph H. Smith mgr.): Victoria, B. C., 17, Seattle 18, Florence 19, Tacoma 20, Yorktown 21, San Antonio 22, Atoka 23, Taylor 24, Temple 25, Waco 26, Corsicana 27.

MESSINGER BOY 42 (Geo. W. Gallagher, mgr.): Philadelphia, Pa., 15-20.

MESSAGE FROM MANAGER (A. L. Rheinstrom, mgr.): New York city March 15—Indefinite.

METTER AND SON (Thatcher and Atkinson, mgrs.): New York city March 15—Indefinite.

MILDRED AND ROUGHER (Harry Bouclere, mgr.): Alexandria, Md., 17, Alexandria, Va., 18, Fredericksburg 19, 20.

MILLER, HENRY (Henry Miller, mgr.): St. Louis, Mo., 15-20.

MILLIONAIRE AND THE POLICEMAN'S WIFE (Harry Bouclere, mgr.): Watseque, Conn., 18, Hartford 19, Montreal, P. Q., 22-27.

MILLIONAIRE'S REVENGE (Mittenthal Amusement Co., mgrs.): Philadelphia, Pa., 15, Liverpool 16, New York 17, Worcester 18, Meadowville 19, Warren 22, Jamestown, N. Y., 23, Orleans 24, Hornell 25, Corning 26, Elmira 27.

MISSOURI GIRL (Western): M. H. Norton, mgr.: Sanford, Fla., 17, Orlando 18, Tampa 19, Clearwater 20, Kissimmee 21, Wauchula 22, Bartlett Field 23, Tampa 27.

MONTANA (Eastern): Harry D. Carey, prop.; Hadley, mgr.: Paris, Tenn., 16, Lebanon 17, Shelbyville 18, Cynthia 19, Winchester 20, Mt. Vernon 21, Youngstown, O., 15-17, Wadsworth 18, Marion 20.

MONTANA (Western): Harry D. Carey, prop.; Ryno, mgr.; Dayton, O., 15-17, Columbus 18, Minneapolis 19, St. Paul 20, Minneapolis 21, Minn., 14-20.

MRS. TEMPLE'S TELEGRAM (Chas. H. Smith, Thos. Hall, mgrs.): Peasa, O., 17, Columbia 18, Wexler 19, Cedarburg 20, Waukegan 21, Chicago 18, 15-27.

MUMMY AND THE HUMMING BIRD: Sarato 17, Fulton 18, Soda 19.

MURPHY, TIM (Harry Sweetman, mgr.): Alin, 17, Pennsylvania 18, Selma, Ala., 19, Birmingham 20, Clarkdale 22, Memphis, Tenn., 23, Atlanta, Ga., 24, My Boy JACK (Fred. G. Conrad, mgr.): New York city, 18, Toledo 19, Waco, Tex., 20, Oklahoma 21, Arkansas City 22, Kansas City 23, Anthony 20, Elmer 21, Woodward, Okla., 22, Oklahoma, Kan., 25, Wellington 28, Winfield 29.

NAZIMOVA, NNE. (Sam S. and Lee Shubert, mgrs.): Nashville, Tenn., 18, 17, Memphis 18, Rock Ark., 19, Hot Springs 20.

NETHERBELT, OLGA (W. A. Brady, mgr.): Rapid, Mich., 18, Toledo 19, Ft. Wayne 20, Columbus, O., 19, 20, Cincinnati 22-27.

OKLAHOMA (Wm. H. Gleason Amusement mgrs.): Hastings, Mich., 18, Grand Lodge 19, Detroit 20, St. Louis 18.

OLD AKKANAW (L. A. Edwards, mgr.): Old Russell 17, Bayre 19, Ellis 20, Oak Colby 23, Goodland 24, Hill City 25, Line Salina 27.

OLD HOMESTEAD (Franklin Thompson, mgr.): Hampden 19, Pottsville 22, Harrisburg 23, Lancaster 24, York 25, Easton 26, Trenton, N. J., 27.

OLE SWANSON (C. S. Primrose, prop.): O'Mara, Mo., Quincy, Ill., 17, Brookings, S. D., O'Mara, Boston, Mass., 15-27.

ON THE FRONTIER (R. Claman, mgr.): Ft. Dak., 17, Geddes 18, Tyndall 19, Arcadia 20, Ton 22, Mitchell 23, Elk River 24, Mt. Ver Plaisance 25, White Lake 27.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Memphis, Tenn., 15-20, Nashville 22-27.

OUT IN IDAHO (F. N. Brush, mgr.): Lisbon, 16, St. Johnsbury, Vt., 18, Newport 19, Shelburne 20, In Full (Wagnalls and Kemper, mgrs.): New Orleans, La., 14-20.

PAID IN FULL (Wagnalls and Kemper, mgrs.): Providence, R. I., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.

PAIR OF KENTY KIDS (G. Jay Smith, mgr.): Fairview, Ia., 17, Washington 18, Oshtemo 19, Cedar Rapids 21, Victor 22.

29. Indianapolis 24, Oskema 28, Charles City 30.
PAITON, W. B. U. M. Steel, mgr.; Poplar Bluff,
Mo., Jan. 27.
PATTON, W. J. Johnson Ark., 18, Charleston, Mo., 18,
Calto, Ill., 20, Collinsville 21, Centralia 22, Dequoin
23.
FANTOM DETECTIVE DR. SARGENT, mgr.: Des-
troit, Mich., 14-26, Chicago, Ill., 21-27.
POLLY OF THE CIRCUS (Fred Thompson, mgr.):
Chicago, Ill., Feb. 25-March 27.
POLLY OF THE CIRCUS (Fred Thompson, mgr.):
Edinburgh, Ky., 17, 18, Kentucky, Ind., 19, 20, Len-
burg, Va., 20, Danville 20, Raleigh, So. Car., 21.
POINTIERE BRULAN (Barton Nixon, mgr.): Prov-
dence, R. I., 15-20, Worcester, Mass., 15-27.
FRITCH OF SWEDEN (C. A. Primrose, prop.):
Streator, Ill., 20, Peru 21.
RIGHT OF WAY (Klaw and Erlanger, mgms): Santa
Barbara, Cal., 16, Riverside 17, Redlands 18, San
Bernardino 19, Baldwin Park 20, Cape Girardeau 22.
ROYAL SLAVE (Le Conte and Fleisher, mgms):
17, Kansas, Ill., 18, City 19, Lehigh 20, Lake
City 22, Odessa 23, Scranton 25, Manila 26, Persis
27.
ROYAL SLAVE (Le Conte and Fleisher, mgms):
Jonesboro, Ariz., 17, Campbell, Mo., 17.
RUSSELL ANNIE (Wagnalls and Kemper, mgms):
Philadelphia, Pa., 8-30.
RUSSELL LILLIAN (Joseph Brooks, mgr.): St.
Louis, Mo., 20-26.
SERVANT IN THE HOUSE (Henry Miller, mgr.):
Bloomington, Ill., 16, Peoria 17, 18, Mattoon 19,
Springfield 20, Quincy 22, Davenport, Ia., 24,
25, Galena, Ill., 26, Joliet 27.
SHEVART IN THE HOUSE (Henry Miller, mgr.):
Boston, Mass., 23-April 3.
SHADOWS OF A GREAT CITY (Wm. L. Malley,
mgr.): Kansas City, Mo., 14-20.
SHEP THOMAS (Charles Harris, mgr.): Grand
Rapids, Mich., 14-20, Chicago, Ill., 21-27.
SHEPHERD KING (Wm. A. Brady, mgr.): Kansas
City, Mo., 10-20.
SHORE ACRES (Miller and Rheinstrom, mgms):
Ill., 15-20, Indiana, Ind., 25-27.
SIR PERKINS (Eddie Delany, mgr.): Mt. Sterling,
Ky., 17, Arenasville 18, Carrollton 19, Jerseyville 20,
Alton 21, Beardstown 22, Virginia 23, Griggsville
24, Pittsburg 25, Barry 26, Hamlet, Ma., 27.
SIXTH ANGELO (Chas. Frohman, mgr.): Colum-
bus, O., 16, Springfield 17, Dayton 18, Indianapolis
Ind., 19, 20, Crawfordville 22, Terre Haute 23,
Evansville 24, Louisville, Ky., 25-27.
SOTHERN E. H. Ward, Jr. and Lee Shubert, Inc.
prop.: Chicago, Ill., 15-27.
STAIL ROSE (Henry B. Harris, mgr.): Brooklyn,
N. Y., 15-20, New York City 22-27.
STAHR FRANCES (David Belasco, mgr.): New York
City, 15-20, Richmond, Va., 22-27.
STEINBOGHART: Lexington, Ky., 17, Winchester 17,
Huntington, W. Va., 19, Charleston 20, Hinton 21,
Charlottesville, Va., 23, Winchester 24, Annapolis
Md., 25, Frederick 26, Martinsburg, W. Va., 27.
BULL DANIEL: Eugene, Ore., 17, Medford 18,
Astoria 19.
TEMPEST AND SUNSHINE (Central; W. F. Mar-
tinez, mgr.): Kenton, O., 18, Sidney 19, Lima 20, Was-
hington 21, Celina 22, Jacksonport 23, Clinton 24,
Tenn., 25, Lancaster, Pa., 16, Waynesboro 18, Char-
lesburg 19, Martinsburg, W. Va., 20, Winchester
Va., 22.
TEMPEST AND SUNSHINE (Western; W. F. Mar-
tinez, mgr.): Bartlettville, Okla., 18, Pawhuska 17,
Okla., 19, Claremore 19, Tulsa 20, Kiefer 21, Mc-
Jannet 22.
TEXAS (Broadhurst and Currie, mgms): Baltimore,
Md., 15-20, Richmond, Va., 22-27.
THAYER OTIS B. (Moory and Hoogs, mgms): Vir-
ginia, Va., 16, Delphos 17, Celina 18, Greenville
Hartford City, Ind., 20.
TEXAS JACK: Newark, N. J., 15-20.
THEY ARE HERE (Chas. Frohman, mgr.): Duluth, Minn.,
17, Red Wing 18, Clinton, Ia., 19, Cedar Rapids
Iowa, 20, Sioux City 22, Ft. Dodge 23, Perry 24, Des Moines
25-27.
THIEF (Eastern; Charles Frohman, mgr.): Lan-
castre, Pa., 16, Wisconsin 18, Iowa 19, Owenso 20, In-
dianapolis 21, Bay City 22, Flint 24, Fort Huron 25, A-
rbor 26, Adrian 27.
THIEF (Western; Charles Frohman, mgr.): Pe-
ria, Ill., 16, Litchfield 17, Jacksonville 18, Lincoln
20, Decatur 21, Paris 22, Charleston 23, Mattson
Brad 25, Urbana 26, Streator 27.
THIRD DEGREE (Henry B. Harris, mgr.): New York
City Feb. 1-Indefinite.
THREE MEN FROM KANSAS (Ben Stone,
mgr.): Los Angeles, Cal., 14-20.
THROUGH DEATH VALLEY (J. D. Barton and
mgms): Chicago, Ill., Feb. 28-30, South Chi-
cago 31-24.
TIMOTHY ADLAIDE (Francis X. Hope, mgr.):
Anderson, Ind., 19.
THREE OF US (A. W. Cross, mgr.): Bloomington,
Ind., 17, Linton 18, Vincennes 19, Washington
Princeton 22, Mt. Carmel 23, Clay 24, Ellettsville
25, Ellettsville 26, Ellettsville 27.
TILLY OLSON (Carl M. Dalton, mgr.): Hamp-
den, Neb., 18, Aurora 18, Marquette 19, St. Paul 20,
TINKER JOE (William Roche, mgr.): Cincinnati,
O., 14-20.
TION THE BOOTBLACK (A. H. Woods, m-
gr.): Michigan, Md., 15-20, Washington, D. C., 22-27.
TOO MANY WIVES (Mittenthal Brothers, mgr.)
Philadelphia, Pa., 15-20, Providence, R. I., 22-27.
TRAVELING SALESMAN (Henry B. Harris, m-
gr.): Boston, Mass., 15-20, April 10-14.
TRAVELING SALESMAN (Henry B. Harris, m-
gr.): Derby, Conn., 18, Waterbury 17, Bridgeport
South Norwalk 19, Peekskill, N. Y., 20, Wilming-
Del., 22, Frederick, Md., 23, Haverhill, Mass., 24,
UNCLE TOM'S CABIN (Eastern; Stetson's): Point
Pointe B. I., 16, Woonsocket 17, 18.
UNCLE TOM'S CABIN (Western; Stetson's): Win-
ona City, Ind., 16, Hammond 17, Laporte 18, Go-
neville 19, Hammond 20, Waukegan, Ill., 21, Ken-
nosha 22, Racine 23, Oakshoo 24, Appleton 25,
du Lac 26, Green Bay 27, Sheboygan 28.
UNCLE TOM'S CABIN (Coast; Stetson's): Ladys-
burg, O., 17, 18, Hamilton 17, Canton 18, Galesburg
20, Bellingham, Wash., 21, Blaine 22,
Verona 24, Everett 25, Roslyn 26, Cle Elum 27.
UNDER SOUTHERN SKIES (Western; Harry
Parker, mgr.): Albany, N. Y., 15-20.
UNDER SOUTHERN SKIES (Central; Harry
Parker, mgr.): Ashtabula, O., 17, Sharon, Pa.,
Canton, O., 19, Akron 20, Franklin, Pa., 22,
Ford 24, Elmira, N. Y., 25, Binghamton 26, Corning
27.
UNDER TWO FLAGS (Homey E. Gilbo, mgr.): Ar-
tine, Tex., 15-17, Tyler 18-20, Timpan 22, Gar-
land 23, Nacogdoches 24, Lufkin 25-27.
VIA WIRELESS (Fred Thompson, mgr.): Chicago,
Ill., 14.
VIRGINIA G. H. Palmer, mgr.): Calumet, Mich.,
Ishepeming 17, Marquette 18, Escanaba 19, Me-
noe 20, Green Bay, Wis., 21, Appleton 22, Fond
du Lac 24, Sheboygan 25, Racine 26,
Ford 11, 27, Joliet 28.
VOTES FOR WOMEN: New York City 15-20.
WARD FANNIE (Joseph Brooks, mgr.): New
York, N. J., 15-20.
WARFIELD DAVID (David Belasco, mgr.): Phila-
delphia, Pa., 8-Indefinite.
WAY DOWN EAST (Wm. A. Brady and J. Gri-
zmer, mgms): Baltimore, Md., 15-20, Jersey
City, N. J., 21-27.
WHEN WE WERE FRIENDS (Wm. Macaulay,
mgr.): Wadsworth, O., 16, Ashland 17, Crestline 18,
ville 19, Springfield 20, Delphos 22, Van Wert
Paulding 24, Hicksville 25, Kendallville, Ind.,
South Bend 26, Hammond 27.
WHITECAR W. A. (Clay T. Vance, mgr.): La-
fayette, Ill., 16, Joliet 17, Michigan City, Ind., 18,
19, Huntington 20, South Bend 22, Elwood 24,
Haute 25, Columbus 26, Connersville 27.
WHEN WE WERE FRIENDS (Wm. Macaulay and Co.,
mgrs.): Toledo, O., 15, 18, Grand Rapids, Mich., 17,
masse 18, Battle Creek 19, Laporte, Ind., 20.
WHY GIRLS LEAVE HOME (R. J. Carpenter,
mgr.): Phillips, S. Dak., 16, Hammond 17, Leon 18, Ba-
dale, N. Dak., 23, Edgely 24, Lincon 25, Og-
dun 26, Galt 17, St. Thomas 18, London 19,
Huron 20, Frederic 21, Aberdeen 22.
WHEN WE WERE FRIENDS (Charles Frohman, mgr.):
Mich., 16, Ft. Wayne, Ind., 17, Lima, O.,
Marion 19, Sandusky 20, Akron 22, Canton
Youngtown 24, East Liverpool 25, Wheeling
W. Va., 26, Erie 27.
WATCHING HOUR (Sam S. and Lee Shubert,
mgms): Toronto, Ont., 15-20.
WOLF (R. G. Herndon, mgr.): Butte, Mont.,
Indefinite.

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Meals Served to Rooms.

Billings 17, Jamestown, N. D., 19, Fargo 20, W.
 Wolf (Sam S. and Lee Shubert, Inc., mgrs.): Cl
 land, O., 15-20.
 YOUNG BUFFALO (Chas. E. Blaney Amusement
 mgrs.): Philadelphia, Pa., 15-20, Boston, Ma
 22-27.
 YOUNG, JAMES (Brown of Harvard; Shu
 Theatrical Co., mgrs.): Philadelphia, Pa., 11
 Boston, Mass., 22-27.

ALCAZAR (Belasco and Mayer, mgra.): San Francisco, Cal.—indefinite.

BAKER (G. L. Baker, mgr.): Portland, Ore.,
6- indefinite.
BELASCO AND STONE (Belasco and Stone, mgr.)
Los Angeles, Cal., indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakl-
and, Cal., indefinite.
BONSTELLA JESSIE (F. Ray Comstock, m-
Rochester, N. Y., Feb. 15- indefinite.
BOWLING SQUARE THEATRE (Jay Hunt, m-
Boston, Mass., indefinite.
BURBANK (Oliver Morocco, mgr.): Los Angeles,
indefinite.
BURGESS EARL (Fred Gillen, mgr.): San An-
tonio, Tex., indefinite.
BURWOOD: Omaha, Neb., Aug. 20- indefinite.
CALUMET (John T. Connors, mgr.): South Chi-
cago, Ill., indefinite.
COLLEGE (Chas. B. Marvin, mgr.): Chicago,
Ill., indefinite.
COLONIAL (M. Howell, mgr.): Columbus, O.; Ja-
n., indefinite.
COLUMBUS (Theodore Weber, mgr.): Chicago,
Ill., indefinite.
CONNES AND EDWARDS: Bayonne, N. J.,
20- indefinite.
COOK (Charles Emerson Cook, mgr.): Hous-
ton, Conn., Feb. 15- indefinite.
CRAIG RICHIE (John Craig, mgr.): Boston, I-
Aug. 28- indefinite.
CRESCENT THEATRE (Percy G. Williams, m-
Brooklyn, N. Y., Sept. 8- indefinite.
CUMMINGS (Ralph E. Cummings, mgr.):
New York City, Indefinite.
FOREPAUGH: Cincinnati, O., Sept. 7- indefi-
nite.
FOREPAUGH (George F. Fish, mgr.): Indian-
apolis, Ind., Sept. 7- indefinite.
FRANKLIN (Wm. C. Franklin, H. Graybill, mgr.):
Berkeley, Md., Feb. 8- indefinite.
FRENCH (M. Bourque, mgr.): Quebec, Can-
ada, indefinite.
FRENCH (R. E. French, mgr.): Seattle, Wash.,
21- Jan. 18- indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.)
Waukegan, Wis., Sept. 14- indefinite.
FULTON (Jesse B. Fulton, mgr.): Lincoln, Neb.-
18- indefinite.
GANNY-FLOCK: Shreveport, La., indefi-
nite.
GAITEY (E. H. Hoies, mgr.): Galesburg, Ill.,
indefinite.
GERMAN: St. Louis, Mo., Oct. 4- indefinite.
GERMAN: Cincinnati, O., Oct. 4- indefinite.
GERMAN (Clarence B. Burg, mgr.): New York City,
1- indefinite.
GERMAN THEATRE (Hanisch and Addicks,
Philadelphia, Pa., Sept. 12- indefinite.
GUTHRIE (Edna Guthrie, mgr.): New York City,
Jan. 18- indefinite.
GLASSER, VAUGHAN: Cleveland, O., March
definite.
GLASS PLAYERS: El Paso, Tex., Jan. 2-
GOTHAM (Edward Glard, mgr.): Brooklyn,
N. Y., indefinite.
GRAND: New Haven, Conn., Jan. 25- indefi-
nite.
HOLLAND, MILDRED (E. C. White, mgr.):
New York City, Jan. 25- indefinite.
HOLLYWOOD (Newport, Ky., Feb. 8- indefinite.
HUTTINGTON, WRIGHT (Alice and Hans
mgrs.): Ft. Wayne, Ind., Sept. 7- indefinite.
IRVING PLACE (Otto Weill, mgr.): New York
City, Oct. 1- indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, m-
St. Paul, Minn., March 8-May 1.
KILMT PLAYERS (George Kilmt, mgr.): Chi-
cago, Ill., Feb. 21- indefinite.
LEVINSON, TIDDISH (David Levenman,
Chicago, Ill., Feb. 18- indefinite.
LONG (Frank E. Long, mgr.): Kansas City,
Mo., Feb. 7- indefinite.
LUCIUM THEATRE (Louis Phillips, mgr.):
Ivan, N. C., Aug. 15- indefinite.
MCCOY (Newport, Ky., Minn., Sept. 21- indefi-
nite.
LYRIC: Portland, Ore., indefinite.
LYRIC (J. V. McBee, mgr.): New Orleans, La.,
25- indefinite.
MAC KAY, WILLARD (Willard Mack, mgr.): St.
Paul, Minn., Jan. 11- indefinite.
MCLEAN (P. C. McLean, mgr.): South Ben-
ning, Ga., Jan. 11- indefinite.
MCRAE (Henry McRae, mgr.): Tacoma, W-
ash., indefinite.
MANHATTAN (Jack Parsons, mgr.): Findlay,
Ohio, definite.
MARLOWE (Chas. B. Marvin, mgr.): Chic-
ago, Ill., 21- indefinite.
MARY-POLITAN (Ellsworth and Jordan,
Oklahoma City, Okla., Jan. 24- indefinite.
MORRISON (A. B. Morrison, mgr.): Memphis,
Tenn., Nov. 16- indefinite.
NATIONAL (F. Q. Anais, Paul Cassanova,
mgrs.), Detroit, P. Q., Aug. 17- indefinite.
NEILL, JAMES: Winnipeg, Man., indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadel-
phia, Pa., Sept. 15- indefinite.
PACIFIC GERMAN: Milwaukee, Wis., Sept.
definite.
PAIGE, MABEL (M. Ritchie, mgr.): Jacksonv-
ille, Fla., Feb. 8- indefinite.
PANTAGES PLAYERS: Seattle, Wash., Ariz-
ona, indefinite.
PATTON'S LEE AVENUE (Cove Payton,
Brooklyn, N. Y., Aug. 10- indefinite.
PEOPLE'S (Charles B. Marvin, mgr.): Chic-
ago, Ill., Aug. 1- indefinite.
PRINCIPAL DELLA (Boise City, Ia., July 7-
indefinite.
RECITRO (J. N. Rentfrow, mgr.): Hous-
ton, Dec. 30- indefinite.
ROBERT KATHERINE (Ed. Fiske, mgr.):
New York City, N. Y., Dec. 21- indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Ariz-
ona, definite.
STANFORD AND WESTERN: Philadelphia,
Pa., indefinite.
SUTTON (Dick P. Sutton, mgr.): Butte,
Mont., definite.
THANHOUSER (Edwin Thanhouser, mgr.):
Ill., Aug. 25- indefinite.
VAN DYKE: San Francisco, Cal., Sept. 12-
indefinite.
VAN DYKE-EATON: Milwaukee, Wis., Fe-
b., definite.
WINNIPEG GRAND OPERA HOUSE (C-
harles Hall, mgr.): Winnipeg, Man., Oct. 12-
indefinite.
WOLF (G. Wolf, mgr.): Wichita, Kan-
sas, definite.
WOLFORD: Kansas City, Mo., Feb. 21- in-
definite.
WOODS (A. H. Woods, mgr.): New York
City, N. Y., indefinite.
WOODWARD (O. D. Woodward, mgr.): Kan-
sas City, Mo., Aug. 20- indefinite.
WOODWARD (O. D. Woodward, mgr.): On-
tario, Ont., indefinite.
YIPPOKA (M. M. Thomascheky, mgr.): Phi-
adelphia, Pa., Jan. 15- indefinite.

ADAM GOOD STOCK (Monte Thompson)
Northampton, Mass. 15-20.

BENNETT-MOULTON STOCK: Burlington
20. Keene, N. H. 23-24.
BROWN, KIRK (J. T. Macanley, mgr.
Mass., 15-20. Lawrence 22-27.
BURGNER AND AITON STOCK: Asheville
15-20. Spartanburg, S. C. 22-27.

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CALLAHAN DRAMATIC (L. W. Callahan, mgr.): Lake Village, Ark., 15-20.
CARPENTER FRANKIE (Joe Grady, mgr.): Portland, Me., 15-20, Augusta 22-27.
CARRROLL COMEDY (W. H. Carrroll, mgr.): Slatteryville, Va., 15-20, Wheeling 22-27.
CHAUNCEY-KIFFER STOCK (Fred Chauncey, mgr.): Miami, N. Y., 15-20.
CHICAGO STOCK (Chas. H. Boskam, mgr.): Chicago, Pa., 22-27.
CHICAGO DRAMATIC (Harry Chas. mgr.): Stronghurst, Ill., 15-20.
CUTLER STOCK (Wallace R. Cutler, mgr.): Elkhart, Ind., 15-20, Kalamazoo, Mich., 22-27.
DALLAS COMEDY (W. H. Dallas, mgr.): Pasadena Canal Zone, Jan. 11-March 27.
DE LACY LEIGH (Monte Thompson, mgr.): Newburgh, N. Y., 15-20, Middletown 22-27.
DOUGHERTY STOCK (J. M. Dougherty, mgr.): Sturgis, S. Dak., 15-17, Rapid City 15-20.
FENBERG STOCK (George Fenberg, mgr.): Glens Falls, N. Y., 15-20, Oneonta 22-27.
GRAHAM, FERDINAND (Wahash, Ind., 15-20, Elmhurst, N. Y., 15-20, Elmira 22-27.
HALL DON COMEDY (Chas. K. Harris, mgr.): Manchester, N. H., 15-20, Schenectady, N. Y., 22-27.
HARRIS-PARKINSON STOCK (Robt. H. J. Harris, mgr.): Savannah, Ga., 15-20.
HARVEY STOCK (J. M. Harve, mgr.): Oelwein, Ia., 15-20, Marshalltown 21-27.
HAYWARD, GRACE (Geo. M. Galtus, mgr.): Burlington, Ia., 15-20, Moline, Ill., 21-27.
HICKMAN-BESSEY STOCK (Leavenworth, Kan., indefinite.
HICKMAN-BESSEY CO. (A. Rock Island, Ill., 15-21, Waterville, 22-27.
HICKMAN-BESSEY STOCK (Co. B; Fred C. Stein, mgr.): Rockford, Ill., 15-20, Freeport 22-27.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): McPherson, Kan., indefinite.
HIMMELIN'S IDEALS (A. E. Karle, mgr.): London, Ont., 15-20, Schenectady, N. Y., 22-27.
HIMMELIN'S IDEALS (H. F. Himmelin, mgr.): Jackson, Mich., 15-20.
IMSON, BERT (Bert Imson, mgr.): Williston, N. Dak., 15-20.
JACKSON, ISRAEL (P. H. Levin, mgr.): Sedalia, Mo., indefinite.
JORDAN STOCK (Virgil P. Davies, mgr.): Wilmington, O., 15-17, Xenia 15-20, Springfield 22-24.
KENNEDY, JAMES (Spita, Nathanson and Nason, mgrs.): Mansfield, O., 15-20, Canton 22-27.
LATIMORE AND LEIGH STOCK (Eastern; Ernest Latimore, mgr.): South St. Mar., Ont., 15-20.
MADISON, GLOVEY (Fred Lemont, mgr.): Danville, Ind., 15-20, Kendallville 22-27.
MARSH BROTHERS STOCK (R. W. Marsh, mgr.): Carbondale, Pa., 15-20.
MAYNARD AND BROTHERS COMEDIANS (J. W. Slight, mgr.): Black Duck, Minn., 15-17, Big Falls 15-20.
MORTIMER, CHARLES (J. M. Hill, mgr.): Greenwald, Can., 15-17, Boston 15-20, Georgetown 22-24, Guilford 22-27.
MURKIN-HARDER STOCK (Myrtle-Rand Amusement Co., mgrs.): St. John, Can., 15-20, April 10.
NORTH BROTHERS (Ira Swisher, mgr.): Portsmouth, O., 15-20, Chillicothe 22-27.
NORTH BROTHERS STOCK (D. H. Hadermann, mgr.): Jefferson City, Mo., 14-27.
PARTIELLO STOCK (Eastern; W. A. Partello, mgr.): Alhambra, Pa., 15-20.
PELIER STOCK (Geo. W. Scott, mgr.): Logan, U., 14-20, 15-20, New York 22-27.
PEOPLE'S STOCK (Jack Hutchinson, mgr.): Marion, Ind., 15-27.
PICKETS, FOUR (Coca, Fla., 15-17, Titusville 15-20.
POWER STOCK (Harbert H. Power, mgr.): Ouburg, Ont., 15-17, Belleville 15-20, Pictou 22-24, Napawa 22-27.
PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Jacksonville, Fla., Jan. 20-April 30.
STERNING STOCK (Maxwell, Ia., 15-17.
STODDARD STOCK (Blind River, Ont., 14-19.
TAYLOR STOCK (H. W. Taylor, mgr.): Amsterdam, N. Y., 15-20, Glens Falls 22-27.
TEAT STOCK (D. Otto Ehner, mgr.): Sheboygan, Wis., 15-20, Wausau 22-27.
TRIPLETT, WILLIAM (Atlanta, Ga., 8-April 3.
TURNER, CLARA (Ira W. Jackson, mgr.): Troy, N. Y., 15-20, Newburgh 22-27.
VANDON STOCK (S. Wagon, mgr.): Raleigh, N. C., 15-20, Fayetteville 22-27.
WALLACE'S THEATRE (Edward Dohinsky, mgr.): Prairie du Chien, Wis., 15-21.
WARD COMEDY (Hugh J. Ward, mgr.): Shanghai, China, 14-21, Hong Kong 14-20.
WIDWIDEL STOCK (W. F. Boyer, mgr.): Lawrence, Kan., 15-17, Iola 15-20.
WIGHT THEATRE STOCK (Hillard Wight, mgr.): Vella, So. Dak., 15-20.

ALASKA (Wm. P. Cullen, mgr.): Detroit, Mich., 14-20.
AMERICAN IDRA (Cohan and Harris, mgrs.): New York city 15-20, Albany, N. Y., 22-24, Schenectady 22-27.
AMERICAN THEATRE OPERA (San Francisco, Cal., Aug. 22-Indefinite.
BLACK PATRI THROBADOUS (Voelckel and Nolan, mgrs.): Los Angeles, Cal., 14-20, Oxnard 22-27, Ventura 22-27, Santa Barbara 22-27, San Jose 22-27, San Luis Obispo 22-27, Hollister 27, San Jose 22-27.
BOSTON GRAND OPERA (George S. Starling, mgr.): Galena, O., 14, Mansfield 17, Findlay 18, Piquette 19, 18, 19, 20, Newark 22, Sandusky 23, 24, Lima 25, 26, Lehigh 27.
BOSTON IDEAL OPERA (P. O. Burgess, mgr.): Topeka, Kan., Dec. 21-Indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Santa Barbara, Cal., 17, San Diego 19, Los Angeles 21-27.
BURGER BROWN (Eastern; Buster Brown Amusement Co., props.): Cedarhurst, Ga., 17, Rome 18, Atlanta 19, 20, Columbus 22, Troy, Ala., 23, Union Springs 24, Eufaula 25, Americus, Ga., 26, Albany 27.
BUSTER BROWN (Western; Buster Brown Amusement Co., props.): Oswego, Kan., 17, Cherryvale 18, Ottawa 19, Topeka 20, Atchison 21, Holton 22, Clay Center 23, Concordia 24, Beatrice, Neb., 25, Lincoln 26, 27.
CAHILL, MARIE (D. V. Arthur, mgr.): Philadelphia, Pa., 15-27.
CAMERON OPERA (C. H. Kerr, mgr.): Shreveport, La., 16, Alexandria 17, Baton Rouge 18, Natchez, Miss., 19, Vicksburg 20, Memphis 21, 22, Greenville, Miss., 23, Yazoo City 24.
CANDY KID (Kilroy and Britton, mgrs.): Chicago, Ill., 14-27.
CARLE, RICHARD (Carle and Marks, mgrs.): Houston, Tex., 15, 17, Austin 18, San Antonio 19, 20, El Paso 22, Tucson, Ariz., 23, Riverside, Cal., 24, Los Angeles 25-27.
CAT AND THE FIDDLE (Chas. A. Selton, mgr.): Pittsburgh, Pa., 15-20, Wheeling, W. Va., 22-24, Youngstown, O., 25-27.
COHAN, GEORGE (Cohan and Harris, mgrs.): Philadelphia, Pa., 15-April 3.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Montreal, P. Q., 15-20.
COMING THRO' THE RYE (Saml. R. Roke, mgr.): St. Paul, Minn., 14-17, Minneapolis 18-20.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Reno, Nev., March 14-April 25.
DANIEL, FRANK (Charles Frohman, mgr.): Louisville, Ky., 15-17, Nashville, Tenn., 18, Memphis 19, 20, New Orleans, La., 21-27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Washington, D. C., 15-20, Baltimore, Md., 22-27.
FIELDS, LEW (Sam S. and Lee Shubert, Inc., mgrs.): Kansas City, Mo., 15-20, Denver, Col., 22-27.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Charleston, S. C., 17, Columbia 18, Charleston, N. C., 19, Wilmington 20, Raleigh 22, Norfolk, Va., 23, 24, Newport News 25, Richmond 26, 27.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Albany, N. Y., 20.
FLOWER OF THE RANCH (H. H. Frasse, prop.): Keokuk, Ia., 17, Galesburg, Ill., 18, Aurora 20, Chicago 22-27.
FOLLIES OF 1908 (F. Ziegfeld, mgr.): Chicago, Ill., Feb. 17-March 20, Rochester, N. Y., 22-24, Buffalo 25-27.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Syracuse, N. Y., 16, Home 17, Schenectady 18, Bennington, Vt., 19, Albany, N. Y., 20.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Trenton, N. J., 16, New Britain, Conn., 19, Waterbury 20, Boston, Mass., 22-April 3.
GAY MULLIAN (John F. Moom, mgr.): Muskogee, Okla., 17, McAlester 18, Oklahoma City 19, 20, Dallas, Tex., 22-27.
GIRL AT THE HELM (Mort H. Singer, mgr.): Indianapolis, Ind., 15-17, Louisville, Ky., 18-20.
GIRL FROM RECTORY (A. H. Woods, mgr.): New York city Feb. 1-Indefinite.
GIRL QUESTION (Askin-Singer Co., Inc., mgrs.): Walla Walla, Wash., 16, No. Yakima 17, Ellensburg 18, Tacoma 19, 20, Seattle 21-25, Vancouver, B. C., 26.
GIRLS OF GOTTENBERG (Charles Frohman, mgr.): Boston, Mass., 15-April 3.
GLASKER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich., 15-20, Cleveland, O., 21-25, Chicago, Ill., Feb. 15-Indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 17-Indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 16-Indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov. 17-Indefinite.
GRAPEWINE, CHAS. E. (John W. Dunne, mgr.): Des Moines, Ia., 15-20.
GRAND HARBOR SCHOOL DAYS (Jed D. Berman, mgr.): Toledo, O., 14-20.
HELD, ANNA (Florence Ziegfeld, mgr.): New York city Nov. 30-Indefinite.
HERALD SQUARE OPERA (Chas. Picquet, mgr.): Graham, N. Y., 17, Greenboro 17-19, So. Boston, Va., 22, Farmville 23.

HONEYMOON TRAIL (Mort. H. Singer, mgr.): Youngstown, O., 14, Akron 17, Lorain 18, Detroit, Mich., 21-27.
HONEYMOONERS (Cohan and Harris, mgrs.): Annapolis, Md., 15, Waco 17, Dallas 18, Ft. Worth 20, Oklahoma City, Okla., 21, El Paso 22, Eluid 23, Guthrie 24, Bartlesville 25, Tulsa 26, Muskogee 27, Hopple, De Wolf (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 15-20.
HUNTING, FOUR (Geo. H. Nicolai, mgr.): Anderson, Ind., 17.
ISLE OF SPICE (H. H. Frasse, prop.): Green Bay, Wis., 14, Wausau 17, Austin 18, Madison 19, Janesville 20, Woodstock, Ill., 24, De Kalb 25, Sterling 26, Cedar Rapids, Ia., 27, Rock Island, Ill., 28.
ITALIAN GRAND OPERA (Frank M. Norcross, mgr.): Hamilton, Ont., 14, 20.
JANIS, ELISE (Charles B. Dillingham, mgr.): New York city Feb. 1-Indefinite.
JUST OUT OF COLLEGE (Gus Rother and Robt. Campbell, mgrs.): Peoria, Ill., 15, 17.
KITTY GRAY (Charles Frohman, mgr.): Boston, Mass., 8-27.
KNIGHT FOR A DAY (H. H. Frasse, prop.): Denver, Col., 14-20, Victor 21, Colorado Springs 22, Pueblo 23, Montezuma 24, Canon City, Kan., 25, Hutchinson 26, Junction City 27.
KNIGHT FOR A DAY (R. C. Whitely, mgr.): Warren, O., 14, Sharon, Pa., 17, Franklin 18, Oil City 19, Meadville 20, Bradford 21, Glen, N. Y., 22, Wellsville 23, Westboro, Pa., 24.
KOLB AND DILL (Oakland, Cal., March 1-April 3.
LEAMARDI GRAND OPERA (Sparks M. Barry, mgr.): Sioux City, Ia., 18, 19, Des Moines 18, St. Joseph, Mo., 20, St. Louis 21-27.
LAND OF WOOD (H. H. Frasse, prop.): Mansfield, O., 16, Columbus 17, 18, Springfield 19, Dayton 20, Cincinnati 22-27.
LITTLE NEMO (Klaw and Binger, mgrs.): Chicago, Ill., 7-April 17.
LULA FROM MERLIN (J. M. Welch, mgr.): Duluth, Minn., 18, 20.
MADAM BUTTERFLY (Max Partenhouer, mgr.): Cincinnati, O., 14-20, St. Louis, Mo., 21-April 3.
MANHATTAN GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8-Indefinite.
MANHATTAN OPERA (Robert Kane, mgr.): Allentown, Pa., 15-20.
MARRYING MARY (Gus M. Marry, mgr.): Bedford, Ore., 16, Portland 18-20, Seattle, Wash., 21-27.
MAY NEW HUSBAND (Eastern; Harry Scott Co., props.): George Fletcher, mgr.): Delphos, O., 16, Napoleon 17, Ottawa 18, Bowling Green 20, Wausau 22, Montpelier 23, Butler, Ind., 24, Grand Rapids 25, South Bend 27, Northern Harbor, Mich., 28.
MAY NEW HUSBAND (Western; Harry Scott Co., props.): Nat Phillips, mgr.): Greenfield, Ia., 16, Corning 17, Dakota 18, Chicago 19, 20, Oklahoma 21, Atlanta 22, Anita 23, Harlan 24, Manning 25, Dunlap 26, DeWitt 27, Sioux City 28.
MAY NEW HUSBAND (Western; Harry Scott Co., props.): C. R. Radford, mgr.): Union City, Tenn., 18, Hickory 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Belleville 31, Chatterville 22, Murphysboro 23, Golconda 24, Vienna 25, Mount City 26, Grayville 27.
MCADDEN'S FLATS (Barlow and Wiswell, mgrs.): Pittsburgh, Pa., 15-20, Baltimore, Md., 22-27.
MR. HIM AND I (Burt and Seamon, mgrs.): Philadelphia, Pa., 15-20.
MERRY WIDOW (Southern; Henry W. Savage, mgr.): Canton, O., 18, Elvira 17, Toledo 18-20, Detroit, Mich., 22-27.
MERRY WIDOW (Henry W. Savage, mgr.): Auburn, N. Y., 15, 16, Rome 17, Utica 18-20, Troy 22, 23.

NEWLYWEDS AND THEIR BABY (Lester-Barton Co., mgrs.): Philadelphia, Pa., 8-20.
POWER, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 1-Indefinite.
PRINCE OF TONIGHT (Mort H. Singer, mgr.): Chicago, Ill., Feb. 8-Indefinite.
PRINCESS MUSICAL COMEDY (San Francisco, Cal., March 1-Indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): New York city Dec. 7-Indefinite.
RAYS, THE (Star and Nicol, mgrs.): Indianapolis, Ind., 15-17, Springfield, Ill., 18-20, St. Louis, Mo., 21-27.
RED MILL (Chas. B. Dillingham, mgr.): Seattle, Wash., 15-20, Everett 22, Whatcom, B. C., 23, Vancouver 24, Victoria 25, Tacoma, Wash., 27.
ROBERT BROTHERS IN PAKAMA (Edwin J. Cohen, mgr.): Washington, D. C., 15-20, Philadelphia, Pa., 22-27.
ROYAL CHEF (H. H. Frasse, mgr.): Morgantown, W. Va., 16, Gratton 17, Wheeling 18-20, McKeenport, Pa., 22, New Castle 23, Butler 24, Lehigh 25, Johnstown 26, Allentown 27.
SCHIFF, FRITZ (Charles B. Dillingham, mgr.): Brooklyn, N. Y., 15-20, Washington, D. C., 22-27.
SIDNEY, GEORGE (A. H. Herman, mgr.): Norfolk, Va., 15-20.
SMART SET (Barton and Wiswell, mgrs.): Minneapolis, Minn., 14-20.
SOUL KISS (Florence Ziegfeld, mgr.): Cincinnati, O., 14-20, Louisville, Ky., 22-24, Columbus, O., 25-27.
SPOOKED DAYS (Edwin and Anderson, mgrs.): New York city Sept. 10-Indefinite.
STURBORN CINDERELLA (Mort H. Singer, mgr.): New York city Jan. 25-Indefinite.
STURBORN CINDERELLA (Mort H. Singer, mgr.): New York city Jan. 25-Indefinite.
TALK OF NEW YORK (Cohan and Harris, mgrs.): Providence, R. I., 15-20, Springfield, Mass., 22-24, Meriden, Conn., 25, Bridgeport 26, 27.
THREE TWINS (Joseph M. Galtus, mgr.): New York city Jan. 16-March 20, Brooklyn, N. Y., 22-27.
TIME, PLACE AND THE GIRL (Askin-Singer Co.), Loganport, Ind., 17.
TIME, PLACE AND THE GIRL (Askin-Singer Co.): Unknoton, Pa., 16, Conneville 17, Washington 18, Tarentum 19, McKeesport 20, Greensburg 22, Punxsutawney 23, Johnstown 24, Cumberland, Md., 26, Annapolis 27.
TOP OF THE WORLD (J. W. Allison, mgr.): Toronto, Ont., 15-20, Philadelphia, Pa., 22-27.
ULRICH MUSICAL STOCK (Los Angeles, Cal.-indefinite.
VAN DYNE OPERA (Charles Van Dyne, mgr.): Gloucester, N. Y., Feb. 22-Indefinite.
VAN STUDDIFORD, GRACE (Charles Bradley, mgr.): Baltimore, Md., 15-20.
WARD AND VOKER (Star and Nicol, mgrs.): Watertown, N. Y., 18, Utica 17, Rochester 18-20, Syracuse 22-27.
WILLIAMS AND WALKER (Jack Shumaker, mgr.): New York city 15-20, Brooklyn, N. Y., 22-27.
WILLIAMS, MATTIE (Charles Frohman, mgr.): Lewiston, Me., 18, Portland 17, Lawrence, Mass., 18, Salem 19, Worcester 20, Fall River 22, Newport, R. I., 23, New Bedford, Mass., 24, Providence, R. I., 25-27.
WINE, WOMAN AND SONG (M. M. Thase, mgr.): Boston, Mass., 8-20, Buffalo, N. Y., 22-27.
WHEATFIELD (Joseph M. Galtus, mgr.): Brooklyn, N. Y., 8-20, Rochester 22-27.
YORKE AND ADAMS (R. E. Forester, mgr.): Chicago, Ill., 14-20, Peoria 21-24, Springfield 25-27.

COHAN AND HARRIS (Cohan and Harris, mgrs.): Fall River, Mass., 18, Lawrence 20, Portland, Me., 23, 24, Worcester, Mass., 25, 26, 27.
DANDY PAIR (J. W. Allen, mgr.): American, N. Y., 18, Corvle 17, Marion 18, Griffin 19, Atlanta 20, Rome 22, Chattanooga, Tenn., 23, Dalton, Ga., 24, Gadsden, Ala., 25, Anniston 26, Talladega 27.
AVENUE GIRLS (Ray Grady, mgr.): Cincinnati, O., 14-20, Cleveland, 21-27.
BERMAN SHOW (Gus Singer, mgr.): Cleveland, O., 14-20, Buffalo, N. Y., 22-27.
BLUE RIBBON GIRLS (James Hyde, mgr.): Toledo, O., 14-20, Detroit, Mich., 21-27.
BOHEMIANS (Al. Lohm, mgr.): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.
BON TON BURLINGERS (Weber and Bush, mgrs.): New York city 15-20, Philadelphia, Pa., 22-27.
BOWERY BURLINGERS (E. M. Rosenthal, mgr.): Brooklyn, N. Y., 15-20, New York city 22-27.
BROADWAY (Clarence Bardick, mgr.): Boston, Mass., 15-20, Providence, R. I., 21-27.
BROADWAY GAIETY GIRLS (Louis Stark, mgr.): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Chicago, Ill., 14-20, Cleveland, O., 21-27.
CASINO GIRLS (Gus Singer, mgr.): Chicago, Ill., 14-20, Cincinnati, O., 21-27.
CHAMPAGNE GIRLS (Wm. Pyno, mgr.): Albany, N. Y., 15-17, Troy 18-20, Montreal, P. Q., 22-27.
CHERRY BLOSSOMS (Maurine Jacobs, mgr.): Providence, R. I., 15-20, Boston, Mass., 22-27.
CITY SPORTS (Phil Sheridan, mgr.): Columbus, O., 14-20, Toledo 21-27.
COLONIAL BELLES (W. Martin, mgr.): Newark, N. J., 15-20, Philadelphia, Pa., 22-27.
COZY CORNER GIRLS (Sam Robinson, mgr.): Washington, D. C., 15-20, Baltimore, Md., 22-27.
CRACKER JACKS (Robert Manchester, mgr.): Philadelphia, Pa., 15-20, Newark, N. J., 22-27.
DARBY AND JOEL (Weber and Bush, mgrs.): Albany, N. Y., 15-17, Holyoke, Mass., 18-20, Boston 22-27.
DREAMLAND BURLINGERS (Minner and Marion, mgrs.): Boston, Mass., 15-20, New York city 22-27.
DUCKINGS (Frank J. Calder, mgr.): St. Joseph, Mo., 14-20, Kansas City 21-27.
EMPIRE BURLINGERS (Robert Imhof, mgr.): St. Paul, Minn., 14-20, Des Moines, Ia., 21-27.
FADS AND FOLLIES (C. R. Arnold, mgr.): Providence, R. I., 15-20, Boston, Mass., 22-27.
FASHION PLATE BURLINGERS (Charles Falke, mgr.): Philadelphia, Pa., 15-20, Jersey City, N. J., 22-27.
F. FOSTER (John Grier, mgr.): New York city 15-20, Paterson, N. J., 22-24, Schenectady, N. Y., 25-27.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Minneapolis, Minn., 14-20, St. Paul 21-27.
FRIVOLITIES OF 1918 (Ossauer and Dixon, mgrs.): Buffalo, N. Y., 15-20, Detroit, Mich., 22-27.
FROLICHSOME LAZARUS (Low O'Brien, mgr.): Pittsburgh, Pa., 15-20, Wheeling, W. Va., 22-27.
GAIETY GIRLS (Pat White, mgr.): Cleveland, O., 14-20, Pittsburgh, Pa., 22-27.
GAY MASQUADERS (Joseph Pettigill, mgr.): Milwaukee, Wis., 14-20, Chicago, Ill., 21-27.
GIRLS FROM HAPFILLAND (Goe Hurlig, mgr.): Baltimore, Md., 15-20, Washington, D. C., 22-27.
GIRLS OF THE MOULIN ROUGE (R. Dick Rider, mgr.): Chicago, Ill., 14-20, Newark, N. J., 22-27.
GOLDEN CROOK (Jerome and Jacobs, mgrs.): Hoboken, N. J., 15-20, New York city 22-27.
GREATER NEW YORK STARS (Louis Sawyer, mgr.): Brooklyn, N. Y., 8-20, Philadelphia, Pa., 22-27.
HASTINGS SHOW (Harry Hastings, mgr.): Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.
IMPERIALS (H. W. and Sam Williams, mgrs.): Wilkes-Barre, Pa., 15-17, Scranton 18-20, New York city 22-27.
IRVING'S BIG SHOW (Fred Irwin, mgr.): New York city 15-20, Brooklyn, N. Y., 22-April 3.
JERSEY LILIES (Wm. S. Clark, mgr.): Birmingham, Ala., 21-27.
JOLLY GIRLS (W. V. Jennings, mgr.): Des Moines, Ia., 14-20, St. Joseph, Mo., 20-27.
KIDS AND BELLIES (Robert Gordon, mgr.): Troy, N. Y., 15-17, Albany 18-20, Boston, Mass., 22-27.
KNICKERBOCKERS (Louis Robie, mgr.): Memphis, Tenn., 14-20, Kansas City, Mo., 21-27.
LID LIFTERS (H. H. Woodhull, mgr.): New York city 15-20, Providence, R. I., 22-27.
MAJESTICS (Fred Irwin, mgr.): Springfield, Mass., 15-17, Albany, N. Y., 18-20, New York city 22-27.
MARDI GRAS BEAUTIES (Jack Sybell, mgr.): Buffalo, N. Y., 15-20, Rochester 22-27.

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(From the New York MORNING TELEGRAPH): "Miss Bonstelle gave a splendid interpretation of the Judge's daughter. She was especially powerful in the intense passages and held the audience completely in her grasp. Nine certain calls marked the end of the powerful third act."

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DOCKSTADEN'S LEW (Chas. D. Wilson, mgr.): Atlanta, Ga., 16, 17, Augusta 18, Columbia, S. C., 19, Charleston 20, Savannah, Ga., 22, Brunswick 23, Jacksonville, Fla., 24, Montgomery, Ala., 25, Mobile 27.
DUMONT'S STOCK (Philadelphia, Pa., Aug. 21-Indefinite.
FIELD'S, AL G. (Doc. Quigley, mgr.): Kansas City, Mo., 14-20.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Shickston, Wis., 16, 17, Hortonsville 18, Bear Creek 19-21.
MARINE MINSTRELS (Ralph W. Perry, mgr.): St. Louis, Mo., 15-20.
MORRIS AND WATSON'S LADY MINSTRELS (Nashville, Tenn., 15, 16, Bowling Green, Ky., 17, 18, Nashville 19-20.
RICHARDS AND PRINGLES (Holland and Fikins, mgrs.): Emma, Kan., 16, Yates Center 17, Fredonia 18, Independence 19, Parsons 20, Frontenac 21, Coffeyville 22, Cherokee 23, Chanute 24, Iola 25, Pittsburg 26, Joplin, Mo., 27.
BOY'S DAKTOWN (Johnsburg, Pa., 15-17, Du Bois 18-20.
BURLESQUE
AMERICANS (Teddy Simmonds, mgrs.): St. Louis, Mo., 14-20, Chicago, Ill., 21-27.

BOSTON SYMPHONY (Max Fiedler, conductor): Washington, D. C., 19, Baltimore, Md., 17.
HADERMANN CHICAGO ORCHESTRA, JENNIE (H. D. Hadermann, mgr.): Jefferson City, Mo., 15-27.
PHILIPINE BAND (Capt. Wm. Loving, director): Boston, Mass., 16, 17, Springfield, Mass., 18, Providence, R. I., 19, New York city 21.
PITTSBURGH ORCHESTRA (Emil Paar, director): Buffalo, N. Y., 18.
MISCELLANEOUS
BISHAM, DAVID (San Francisco, Cal., 14, Oakland 19, San Francisco 21.
ELMAN, MIRCHA (Chicago, Ill., 16, Cincinnati, O., 18, Montreal, P. Q., 23, Toronto, Ont., 25.
FLINT, M.R. and MRS. HELEN (M. R. Flint, mgr.): Madison, Wis., 14-21, Hammond, Ind., 22-27.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Streeterville, Ill., 15-21.
GRIFFITH SHOW (W. H. Rice, mgr.): Jackson, Miss., 15-20.
HOLMES, BURTON, TRAVELOGUES (Wright Kramer, mgr.): New York city 21, 22.
HOLMES' TRAVELOGUES (Burton Holmes, mgr.): New York city 14-18.
LITCHFIELD TRIO, NEIL (Centerville, Tenn., 16, Lebanon 17, Nashville 18, Chattanooga 19, Knoxville 20.
LYNDON'S VAUDEVILLE (Chas. Lyndon, mgr.): Oxford, Ia., 15-20.
MILLS AND KENNETT (Wm. A. Nelson, mgr.): Reno, Pa., 15-20.
NEWMAN (H. W. Koller, mgr.): Newman Grove, Neb., 14-16, Albion 17, 18, Fullerton 19-21.
NORRIS, MRS. LILLIAN (New York city 23.
NORWOOD, THE GREAT HUNT (mgr.): Algona, Ia., 15-17, Spencer 18-20, Webster City 22-27.
POWERS, HYPNOTISTS (Frank J. Powers, mgr.): Vicksburg, Miss., 15-20.
RAYMOR, GERTIE (Maurice F. Raymond, mgr.): Fairbairn, Minn., 17-27, Antafage to April 13, Lima, Peru, 12-17.
THURSTON, HOWARD (Dundley McAdow, mgr.): Cincinnati, O., 14-20, Youngstown 22-24, Wheeling, W. Va., 25-27.
SEVENGALA (Walter Mack, mgr.): Brooklyn, N. Y., 15-20.
WALDEN, L. D. (Social Circle, Ga., 17, Loganville 18.

Received too late for classification.

BLAIR, EUGENIE (Miller and Kauffman, mgrs.): Philadelphia, Pa., 22-27.
BOY AND THE GIRL (Carle and Marks, mgrs.): Chicago, Ill., 22-Indefinite.
CALL OF THE WILD (Charles G. Phillips, mgr.): Schenectady, N. Y., 16, Saugerties 17, Paterson, N. J., 18-20, Philadelphia 22-27.
EMERY STOCK (R. Huelgrove, mgr.): Jacksonville, Fla., 22-27.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Rochester, N. Y., 19, 20.
MAN FROM HOME (Lieber and Co., mgrs.): Sandusky, O., 16, Norwalk 17, Warren 18, Ashtabula 19, Erie, Pa., 20.
MIMIC WORLD (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 22-April 3.
MONTE CRISTO (Wm. Lemle, mgr.): Harrodsburg, Ky., 18, Danville 19, Somerset 20, Nicholasville 22, Georgetown 23, Cincinnati 24, New Vienna, O., 25.
MRS. WIGGS OF THE CARRIAGE PATCH (Northwestern; Lieber and Co., mgrs.): Richmond, Va., 14-20.
PAID IN FULL (Waghenals and Kemper, mgrs.): Newark, N. J., 22-27.
TEXAS JACK (Newark, N. J., 15-20.
TWO JOHNS (W. F. Maston, mgr.): Iowa Falls, Ia., 16, Clarion 17, Hampton 18, Waverly 19, Waterloo 20.
TWO MERRY TRAMPS (McWoun and Vetter, mgrs.): Middleboro, Ky., 18, Big Stone Gap, Va., 20, Norton 22, Bristol, Tenn., 24, Abingdon, Va., 25, Marion 26, Wytheville 27.

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ALABAMA

ARKANSAS

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.); Thomas Jefferson in Rip Van Winkle 8; two good houses; pleased. Lillian Russell in Wildfire 9 to S. R. O.; pleased.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.); Elks' Minstrels 15.

CONNECTICUT.

NEW BRITAIN.—*Madame Kenne* Lipsin in *The Orch* 4 (Yiddish) pleased fair returns. *Mimi Agnelli* Zana 6, in light outtragedy; star scored. *The Hon Marriage* 10; small audience; Davis Keene and Edw Alden had adequate cast. *Madame Sarah Adler* The Broken Hearts 12. **WABO.** For in Mr Hamlet

FLORIDA.

of GRIFFY (Smith and Burton, mms.): Excellent h
and business 1-7: Ed Dunkhurst and co., Charl
R: Harris Winfield Bonczak and the Moscow State
John T. and Jeanie Powers, Diamond Comedy For

MUNCIE-WYSON'S GRAND (H. E. Wymer): The Three of Us 2 blessed light business. Girl at the Helm 4 delighted full house. Hum-Hearts 5; two fair houses. Land of Nod 6; two fair houses.

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THE RETURN OF EVE

By LEE WILSON DODD

AT THE HERALD SQUARE THEATRE

Author's Representative **MRS. H. C. DeMILLE** Astor Theatre Building

once. The Jefferson in The Rivals & The Glassman & S. B. Best business. John Drew 17. Frank Daniels 18. The Man of the Hour 19. 20.—BUJO (G. H. Hickman, mgr.): The Rays in King Casey 8-13.

JACKSON-MARLOWE (M. Kaba, local mgr.): Max Fagan in The Substitute 4; excellent, to fair house. Lucas 6; fair co. and house. Osborn's Minstrels 18. Porter J. White's Faust 23. Real Widow Brown 24. Paid in Full 26. Murray and Mack 21.

BREYER-HARRELSON OPERA HOUSE (Breyer and Co., mgr.): The Glassman 3 pleased good business. Nat Goodwin 5; S. R. O.; delighted. Two Merry Tramps 24.

TEXAS.

SAN ANTONIO—GRAND (Sidney H. Wels, mgr.): Madame Blanche Marchand in song recital 4 delighted a full house. Paid in Full 5-7 pleased four good houses. Norman Hackett in Classmates 18. Richard Carle 19-21.—**EMPIRE** (M. R. Brady, mgr.): 25-6: The Emma Hackett co. played Emeralds, to splendid business. Miss Hackett, Charles Wittinger, Joseph Bernard, George and Miss Anderson were all good.—**PROFESSOR** (Richard Lester, mgr.): Did a good business week 25-6, when the Richard Lester Stock co. presented Mopsa of Society and The Man Who Care. Richard Lester Will Peters and Miss Clements did good work.—**HAPPY HOUR** (Al and Thad, Munnell, mgrs.): 25-6: Good business with Boyle and Harper, Peeling and Chase, Magdalena Paig, Francesca Miller, and pictures.—**ROYAL** (Harry H. Moore, mgr.): 25-6: Pleased large crowds; how Daggett, vocalist, was good; the Two Blacks, Mondane Phillips, Charles Howison, and Bert and Dorothy, the Kidders scored.

EL PASO—CRAWFORD (Frank Rich, mgr.): The Glass Players 1-4 in The Power of the Week, to splendid business. This splendid little co. is more than making good here, as attested by the outburst of applause and the many floral offerings passed over the footlights. Little Lottie Salisbury deserves mention; her specialties between acts are excellent.—**EL PASO** (Frank Rich, mgr.): Black Patti 6, 7; good business; pleased.—**MAJESTIC** (Frank Rich, mgr.): The Majestic Musical Comedy co. in Dr. Ficker's Plunders, to S. R. O. This little playhouse continues to draw well.—**EL PASO** (E. M. Skinner, mgr.): Has leased the property near the El Paso Theatre, on which he is erecting a substantial theatre for summer shows, probably musical comedy.—Mr. Bancom, late manager of the Majestic, has resigned and been succeeded by W. E. Humphreys, who was for two years with the San Francisco Chutes Co.—Frances Daly, of the Majestic Musical Comedy co., left last week for Los Angeles, owing to the illness of her father.

DALLAS—OPERA HOUSE (George Auz, mgr.): Paid in Full 1, 2; excellent; three performances, including matinee, pleased crowded houses. Richard Carle in Mary's Lamb 3-6 pleased good business. Madame Marchand 10. Norman Hackett in Classmates 13.—**MAJESTIC** (C. F. Finnegan, mgr.): 1-7: The Four Seasons and Catherine Francis, Matus and Masette, Dumbor's Good Circus, Gardner and Rawls and Von Kaufman, Fred Dupre, Ethel Gilbey, and the Majestic played S. R. O.

PALESTINE—TEMPLE (W. E. Swift, owner and mgr.): Ma's New Husband 2; satisfied a fair house. San Antonio 4; failed. Grande Stock co. week 6; (a matinee party of 125 will be given to Mr. Collat and bride during the stay of this co.). Marie Nelson week of 15. Wood Sisters 20-31.—**LYRIC** (Karl Pickert, mgr.): Bob Whitcomb, Karl Pickert and pictures week 1.

WACO—AUDITORIUM (Jake Gardinle, mgr.): Paid in Full 4; good co. and business. Richard Carle in Mary's Lamb 12.—**MAJESTIC** (Charles E. Bessen, mgr.): Vaudeville, Cameraphone and Powergraph week 1; matinee and night; good performances and business. Same for week 4, with change of bill.

BRAUNTON—KYLE (Theodore Clemens, mgr.): Richard Carle in Mary's Lamb 1; splendid house and pleased. Tim Murphy in Old Innocence 2; good, to fair house. Paid in Full 12 closes the season; all other contracts canceled, owing to poor patronage.

GAINESVILLE—OPERA HOUSE (Paul Gallia, mgr.): The District Leader 3; good, to full house. The Missouri Girl 4; fair co. and house.—**ITEM**: The Kirkpatricks will open an Aldrome May 1, with moving pictures and refined vaudeville.

MARSHALL—AUDITORIUM (Meyers and Newman, mgrs.): The Lion and the Mouse 1; good business; pleased. Tormar's Dream 3; fair business; pleased. Ma's New Husband 6; good business; satisfied.

JEFFERSON—OPERA HOUSE (S. E. Eberstadt, mgr.): The Lion and the Mouse 2; excellent, to fair business. Harry Scott co. in Ma's New Husband 5; poor, to poor business.

CLEBURNE—BROWN'S OPERA HOUSE (G. V. Brown, mgr.): Barrie Graham Stock co. 1-6 pleased, to poor business.—**COZY** (King Brothers, mgrs.): Cannon and Cannon, and pictures; pleasing: S. R. O.

WAXAHACHIE—MAJESTIC (W. B. Reymuller, mgr.): John Gulie 3; Vana, Two Andersons and Valrye Whitmore in songs 1-4, to big business.

AUSTIN—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Paid in Full 4; crowded house; pleased; one of the best of the season.

SHERMAN—OPERA HOUSE (A. B. Saul, mgr.): Montana 3; light business.

VERMONT.

ST. ALBANS—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Call of the Wild 4; good, to fair business. The Lily and the Prince 5; good co. and house. Out in Idaho 9 pleased good house. Fenway Stock co. 15-20.

BARRE—OPERA HOUSE (Fox and Eaton, mgrs.): John E. Hoban, res. mgr.; Call of the Wild 5; excellent, to good house. Italian Grand Opera co. 17.

BRAITTON—AUDITORIUM (George E. Fox, mgr.): The Man of the Hour 6; good business.

VIRGINIA.

RICHMOND—ACADEMY (Leo Winer, mgr.): Lew Dochstader 4 pleased capacity at night; co. arrived too late for matinee. The Time, the Place and the Girl 5, 6 to good business.—**BUJO** (Charles L. McKee, mgr.): Day Mary's Goodie 8-12 pleased capacity. Mrs. Wiggs 15-20.—**COLONIAL** (R. P. Lyons, mgr.): 8-13 J. R. Waters, Herr Roth and his tiger, Proctor Sisters, and pictures to big business.

CLIFTON FORGE—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): Under the Greenwood Tree 5; best-class, to good house.

FREDERICKSBURG—ACADEMY (J. P. Coleman, mgr.): The Jefferson 17.

WASHINGTON.

TACOMA—STAR (H. McRae, mgr.): McRae Stock co. Feb. 25-4 in Guttering Glads; well played and created many laughs.—**TACOMA** (C. H. Herald, mgr.): A Strubborn Cinderella 28, 1 to good houses; well pleased; attractively staged and fine color effects.—**PANTAGES** (W. J. Thomson, mgr.): Week 25-6 John L. Sullivan and Jake Kilrain for center place.—**GRAND** (Dean Worley, mgr.): Week 28-6 Australian Tree Fellers, a bunch of school children actors, and good athletic work.

NORTH YAKIMA—THEATRE (Fred S. Schaefer, mgr.): Lulu from Berlin 2; good performance and business. The Girl Question 17.

EVERETT—THEATRE (H. R. Willis, mgr.): The Wolf Feb. 27 pleased good house.

WEST VIRGINIA.

WHEELING—COURT (E. L. Moore, mgr.): Annie Russell 5; good business. Man from Home 6; S. R. O. Girls 12, 13. Honey-mooners 16, 17.—**VIRGINIA** (Charles A. Fidler, mgr.): The Many Wives 4-4, with Joe Davis and a good co.; good business. The Royal Chef 18-20.—**GRAND** (Charles A. Fidler, mgr.): Vaudeville 8-13, with the Baltus Troupe, Jimmie Lucas, and others to good business.

APOLLO (H. W. Brown, mgr.): Gay Corner Girls Burlesque 8-13; S. R. O. New Century Girls 15-20.

HUNTINGTON—THEATRE (Nissa, Cohen and Harris, circuit managers; Joseph Gainer, local mgr.): Mrs. Wiggs of the Cabbage Patch 11.—**THE HIP-PODROME**: Week of 7; opened to big business with the Three Factions, Sing Fong Lee, Riley and Bryan, Georgian Clay.

CLARKSBURG—GRAND (Robinson and Feinler, mgrs.): Imperial Stock co. 1-6; fair co. and business. Plays: Devil, Lamb and the Brute, Dealers in White Women, Thelma, American Stock co. 15-20. The Wolf 22. Folly of the Circus 24. The Traveling Salesman 25.

CHARLESTON—BURLEW (N. S. Burlew, mgr.): Carroll Comedy co. 2-5; poor co. and business. Plays: The Flower of the Ranch, The Vampire, The Cloven Hoof, Molly Bawn, The Girl from Dixie, The Best Widow, Debra, a poor co. and business.

PARKERSBURG—CAMDEN (W. E. Kemery, mgr.): The Royal Chef 8 pleased big house. Strong heart 10; good, to fair business. The Wolf 22. Francis Wilson in When Knights Were Bold 27.

WISCONSIN.

RACINE—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): George Arliss in The Devil 3; a splendid performance by an excellent co. Sherburn M. Becker's illustrated lecture on the Italian earthquake 6 pleased two fair audiences. Coming Thru' the Rye 7 canceled. That Stock co. opened a week's engagement in repertoire 7-14. Plays: A Great Temptation, The Sheriff of Silver Creek, A Midnight Marriage, Why Girls Leave Home. How's moving pictures 16. The Three Twins (return) 21. The Virginian 26. U. T. C. 27.—**ELGIN** (Campbell and Danforth, owners; F. R. Stafford, mgr.): Bill week ending 7: Pearl Elaine, Roberts and co., W. S. Kelly, the Four Shannons, Samuels and Chester, Louis Krutger, Dottie Le Gray, Blige, scope; good acts and liberal patronage.—**ORPHEUM** (J. M. Loveland, mgr.): The Five Lovelands in vocal and instrumental bill and moving pictures draw nicely.

SHEBOYGAN—OPERA HOUSE (W. H. Stoddard, mgr.): The Nellie Kennedy Stock co. week Feb. 28. Plays: A Cow Puncher's Sweetheart, Winchster, The Marriage of Cecelia, The Little Wolf, The Hand of Man, Sappho, The Hypnotist; good satisfaction.—**UNIQUE** (O. J. Volter, mgr.): Henderson's School Boys and Girls, Jack Hawkins, Mabel Elaine, Fred Norton, Ye Olde Home Choise, Frank Rogers, the Havelocks, Edith Clifford, Gladys Williams, and Uniquegraph 8-14. The past week was the largest in the history of this house.

MADISON—FULLER OPERA HOUSE (Management Marcus Hedman): Sherburne M. Becker's (Milwaukee's boy Mayor) lecture on Italian earthquakes 3, 5 was given to poor business; pleased. Francis Wilson in When Knights Were Bold 5 delighted a packed house. True Film in the First Violin 7 pleased two houses. The Flaming 14-20.—**MAJESTIC** (Biederstead and Brothers, mgrs.): Week 5 Patterson's Five Bronze Beauties, Five Musical Lovelands, May Redelle and Douglas Van Harris and Morland, Arthur Hickman; good bill and business.

SUPERIOR—GRAND (C. A. Marshall, mgr.): Alaskan 4 pleased large audience, and return engagement 7 to good business. Elks' Minstrels 18, 19. A Strubborn Cinderella April 8.—**BUJO** (L. O. Whittier, mgr.): 8-10 Charles D. Ostergren, Ver Valin, Mrs. Bosie Whittier, Four and Madge Merle, Fred Jarvis, Majestic Trio, the Langsons, 11-14 Will H. Fields, O'Dell and Hart, Charles D. Ostergren, Marie Hedlicka, Mrs. Bosie Whittier, Majestic Trio, Swan's cackatoos, and moving pictures.—**ITEM**: This is the new policy of the house.

JANESVILLE—MYERS' GRAND (Peter L. Myers, mgr.): George Arliss in The Devil 2; delighted good business. The First Violin 4; light house; pleased. Franklin Stock co. 8-13; opened to big house. Plays: Wedded and Parted, Silby Prison, Ruined Lives, and Hamlet Spiders. The Three Twins 17. Walton Pyre 21. Isle of Spice 23.

BELOIT—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Donald Robinson played his third engagement this season 6 to a big house in Zaratema. Dobinsky Brothers commenced a week's engagement 8 in The Millionaire Kid and the Girl; business good. Two Orphans 22. Latimore and Lee co. 26-28. Hidden Hand 29.

FOND DU LAC—HENRY BOYLE (P. E. Haber, mgr.): Clayton Jubilee Singers 4 pleased. Howe's moving pictures 8 delighted a house. Parsifal 22. The Virginian 24. Boston's U. T. C. 28. Just a Woman's Way 27. Thomas E. Shea 31.

OSHKOSH—GRAND (J. E. Williams, mgr.): Lyman J. Howe's moving pictures 4; packed house. Neil Kennedy's co. 7-11. First Violin 14. Three Twins 15.

GREEN BAY—THEATRE (G. B. Arthur, mgr.): Daniels Stock co. closed two weeks' engagement Feb. 28. Lyman Howe's moving pictures 6; satisfied good business.

LA CROSSE—THEATRE (Gage and Wohlbuter, mgrs.): Francis Wilson in When Knights Were Bold 4 to good house.

WYOMING.

CHEYENNE—CAPITOL AVENUE (Edward F. Stahl, lease and mgr.): Florence Roberts in The House of Bondage 4 pleased fair house. Mrs. Wiggs 6; good, to small house. Max Fagan 31.—**ATLAS** (Thomas Heaney, prop. and mgr.): The Great Alexander, Snowie Mabelle, the Dale Sisters, moving pictures, and songs 8-13.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): We Are King 6; excellent, to fair business.

CANADA.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): The stock co. in Barbara Fritchie 1-6 to capacity. Maude Fealy and James Durkin in leads; are the best ever seen here. Romeo and Juliet 8-14.—**GRAND** (Wedgewood Kowell, mgr.): Carmen 1-6 pleased to good business. Dora Thorne 8-14. Some recent changes in the Grand Stock co. have strengthened it so, they play to increasing business weekly.—**DOMINION** (G. A. and C. V. Kohold, mgrs.): Capacity with Chinko, Jan Jugler, Minnie Kaufmann, excellent; Emerin Campbell and Andrew in Two Hundred Miles from Broadway, the Kinsons, Kitty Dale, singing English ballads; Helen Thomas and Lou Hall, Mario and Bell, Sperry and Ray 1-8.

OTTAWA, ONT.—ROSEHILL (F. Gorman, mgr.): Vaudeville week 1-8; excellent, to good business. Ward and Voke in The Promoters week 15.—**RENNETT'S** (Gus S. Greening, mgr.): Week 8 John D. Gilbert, Little Sunshina, Lawrence Crane and May Crawford and co., Charles Cartmell and Laura Harris, Middleton and Swellinger, George B. Snyder and Harry Buckley, and William S. Bini and Jeannette Grovini pleased excellent business.—**GRAND** (R. J. Birdwhistle, mgr.): The End of the Trail 8-10; capacity; pleased.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, mgr. and prop.): The Imperial Opera co. in Florodora 4 pleased good house. Rest of week Le Roy Brothers in vaudeville, moving pictures, and illustrated songs; pleased good attendance. Reuben and His Sweetheart 13. Best of the week vaudeville, and pictures.

BRANTFORD, ONT.—GRAND (F. C. Johnson, mgr.): Scott Welsh in Forty-five Minutes from Broadway 4 pleased a fair house. Agnes Cain Brown in Florodora 8 to poor business; several members of the co. left for their homes; the four was not a success. Al H. Wilson in When Old New York Was Dutch 16.

NELSON, B. C.—NELSON OPERA HOUSE (E. Willis, house; George Horstead, res. mgr.): San Francisco Opera co. 1-3 in Dolly Varden, The Strollers, and Baccaro; pleased three large houses; Teddy Webb made a great hit.

KINGSTON, ONT.—GRAND (A. J. Small, sole prop.): D. P. Brandenberger, mgr.; Ruben and His Sweetheart 4 to fair business. Come Back to Erin 4 pleased large business. O'Brien, the Contractor, 17. Lulu Glaser April 7.

CHATHAM, ONT.—BRISCH OPERA HOUSE (P. H. Brisco, prop. and mgr.): Imperial Opera co. in Florodora 2 pleased crowded house.

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